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ABSTRACT

This guide is intended to aid local elementary and middle schools in Idaho as they improve and expand art instruction for their students. This model is built around discipline-based art education and allows students to experience art aesthetics, art history, art criticism, and art production. This is a sample and is not considered to be comprehensive for all grade levels and in all areas. The guide includes scope and sequence of instruction and a core of art lessons. The sample lessons suggested in the guide provide a model to assist teachers in developing additional lessons for each of the art elements. Goals and objectives are provided for each grade level. Each lesson contains sample questions to guide the students in the evaluation of their own work and the works of others in relation to the objectives of the lesson. (Contains a glossary of art terms and a list of numerous and varied art resources for both teachers and students.) (EH)

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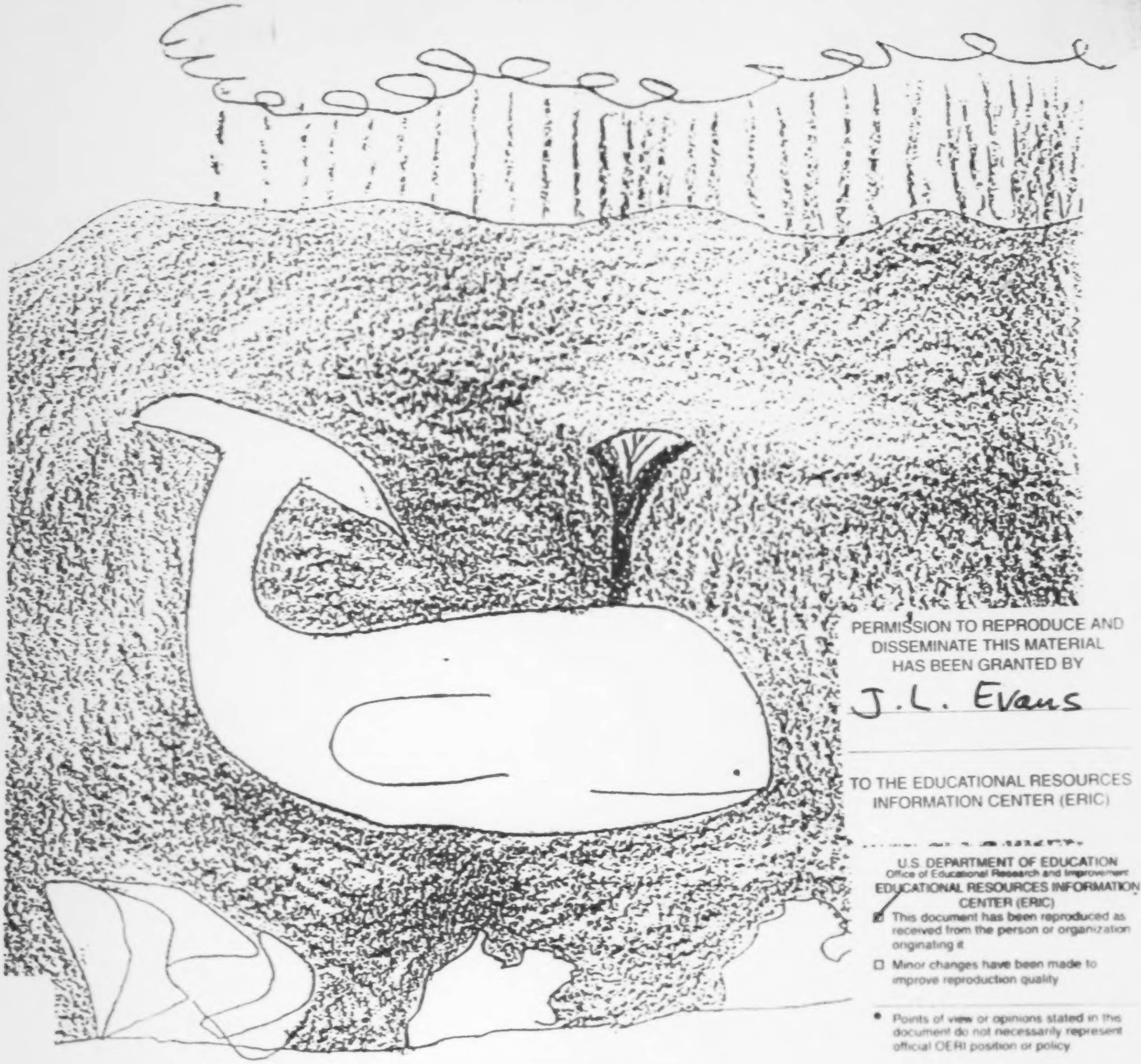

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Visual Art

course of study - curriculum Guide

Grades K-6

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DEPARTMENT OF EDUCATION
STATE OF IDAHO

DR. ANNE C. FOX
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION

BOISE, IDAHO

Cover Art by: Josh Bielby -- Second Grade
Pioneer Primary School, Salmon

VISUAL ART

COURSE OF STUDY/CURRICULUM GUIDE

GRADES K - 6

WITH SAMPLE LESSONS

Compiled
April 1991

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FOREWORD

It is a pleasure to present a revised *Visual Art Course of Study/Curriculum Guide Grades K-6* for elementary schools in Idaho. This 'user friendly' edition will provide guidance to improve and expand art instruction for students in Idaho elementary and middle schools.

A quality art program of instruction can be an important component of the curriculum of every Idaho elementary and middle school. Art instruction sparks classroom interest in all subjects of the curriculum, improves morale and attendance, expands imagination and creativity, fosters a desire to learn, and increases understanding among peoples of all nations and cultures.

This new revision was developed by statewide committees of classroom teachers/art educators who focus on providing a broad base for visual art education through exposure to art history, aesthetics, and criticism, as well as art production. The State Department of Education expresses its sincere appreciation to the members of the committees and to all who contributed to the writing and assembling of the *Visual Art Course of Study/ Curriculum Guide Grades K-6*.

Anne C. Fox

Dr. Anne C. Fox
State Superintendent of
Public Instruction

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The following people have contributed their expertise and time to the development of the *Visual Art Course of Study\Curriculum Guide Grades K-6*. The State Board of Education and the State Department of Education extend thanks to each of them.

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PHILOSOPHY

WE BELIEVE THAT:

All individuals are creative.

Art experiences in the schools are not provided to train artists, but to develop visually literate students through art experiences.

Art is valid to students because it gives them an opportunity to:

- ⇒ express visual ideas.
- ⇒ promote critical thinking skills.
- ⇒ develop aesthetic sensitivity and understanding of past and present art.
- ⇒ expand the ability to perceive, interpret perceptions, and make aesthetic judgments.
- ⇒ value art as an important realm of human experience.
- ⇒ cultivate attitudes and desires to protect and improve the visual environment.
- ⇒ analyze the structure of a work of visual art.
- ⇒ evaluate a work of visual art.
- ⇒ expand ability to communicate in a nonverbal way.
- ⇒ enrich many areas of living.

Every Idahoan has the right to a basic art education.

INTRODUCTION
GRADES K - 6

This *Visual Art Course of Study/Curriculum Guide Grades K-6* introduces to Idaho schools a new model in art instruction. An exciting magic occurs in art instruction when children have the opportunity to experience art within the context of proper structure. The Getty Center For Education in The Arts, confirms that one structure which provides this type of instruction is Discipline Based Art Education (DBAE).

DBAE instruction increases the ability of young students to describe and explain the artistic phenomena (Art Aesthetics); to understand the origins and development of art (Art History); to study art through analyzing it with a greater understanding of the artist's intention and use of the formal, sensory, technical, and expressive properties of works to make judgments about art (Art Criticism); and to create art with varying techniques (Art Production).

The State of Idaho supports this concept of art education and encourages the development of a defined art curriculum within all school districts.

This *Visual Art Course of Study/Curriculum Guide Grades K-6* provides to district educators information and support material on these concepts, and in addition, makes suggestions relating to the development of a school district scope and sequence for the elementary art program.

The *Visual Art Course of Study/Curriculum Guide Grades K-6* makes no attempt to be comprehensive in the areas of aesthetics, history, criticism, or production. The sample lessons, resources, references, and suggestions for cross-curricular application will enhance your school's efforts toward implementing visual art instruction.

Overview

This *Visual Art Course of Study/Curriculum Guide Grades K-6* includes both scope and sequence of instruction and a core of art lessons. These lessons use a number of common media and techniques which can be used in the elementary/middle school art curriculum.

In the *Visual Art Course of Study/Curriculum Guide Grades K-6* the media and lessons progress in scope from grade to grade. Lessons are planned to vary both the lessons and the media from year to year for students as they advance through school. Lessons incorporate the components of art history, aesthetics, and criticism as well as art production.

The sample lessons suggested in the *Visual Art Course of Study/Curriculum Guide Grades K-6* provide a model to assist teachers in developing additional lessons for each of the art elements. Goals and Objectives are provided for each grade level. Each lesson contains sample questions to guide the students in the evaluation of their own work and the works of others in relationship to the objectives of the lesson. Students will develop an understanding of and gain a wide appreciation for visual art.

Included also in the *Visual Art Course of Study/Curriculum Guide Grade K-6* is a Glossary of art terms and a list of numerous and varied art resources for both teachers and students.

FINE ARTS INSTRUCTION REQUIRED

Fine Arts instruction is required for all Idaho elementary schools as stated in the State Department of Education publication, State Board of Education Rules and Regulations *08.02 E-10, 4 B.*

CRITICAL COMPONENTS

The critical components of a balanced art curriculum will include emphasis on the sensory properties--**elements of design**:

line
shape
form
space
texture
color
value (taught with form/color)

and the formal properties--**principles of design**:

balance
emphasis
movement
pattern
proportion
repetition
rhythm
unity
variety

COURSE DESCRIPTION

The elementary art class ideally provides instruction based on knowledge of these four disciplines of art:

aesthetics
history
criticism
production

When these areas are integrated into the school curriculum, every child will receive a more balanced educational background in visual art.

CRITICAL COMPONENTS: THE ELEMENTS OF DESIGN

The elements of design are the components with which all visual art is created: line, shape, form, space, texture, and color. Art is analyzed in terms of design elements. Design elements are the vocabulary of art with which to analyze the visual components of any work of art. A basic verbal and visual knowledge of design elements is needed to teach art. Definitions of the elements are included in the glossary.

The following questions will assist the classroom teacher in acquainting students with each design element.

LINE	Has the artist used horizontal, vertical, or diagonal lines? Are the lines straight, curved, or bent? How has line been used to create movement in the picture? How has the artist used variety of line (thick, thin, long, short, etc.)?
SHAPE	Can you identify the geometric shapes? Has the artist used freeform shapes? Are the shapes overlapping? Are the shapes straight or curved? Does the art work contain a major shape underlying the total composition such as an "S" form, a triangle, a rectangle, circle, ellipse?
FORM	What is the difference between a form and a shape? Can you identify the shape from which the form is made? How can you give the illusion of form on a two dimensional plane?
SPACE	Where is the negative space in this composition? Has the artist added color, line, or texture to the negative space? How has the artist made the negative space an important part of the art work?
TEXTURE	Where has the artist used texture in this work? Where does the surface look rough/smooth? Has the artist used real (actual) texture, or has the artist used drawn (simulated) texture? Can you describe the different textures (soft, smooth, rough, prickly, etc.)?
COLOR	Can you identify the primary and secondary colors in this composition? How has the artist used color to balance the picture? Do you see different values (darks and lights) of a color? What warm/cool colors were used? Are the colors realistic for what they represent?

CRITICAL COMPONENTS: THE PRINCIPLES OF DESIGN

In addition to the six elements of design, there are nine principles of design: balance, emphasis, movement, pattern, proportion, repetition, rhythm, unity, and variety. The design principles express how the design elements are interpreted in the art work. For example, the artist can create balance, unity, emphasis, or any of the design principles of art through the use of any of the design elements. Definitions of the principles are included in the glossary.

Below are examples of questions the teacher might ask the students which relate to the principles of design.

BALANCE	Does this composition have symmetrical, asymmetrical or radial balance? How has the artist used color, shape or texture to balance the art work? Which element do you need to add to your work to balance it?
EMPHASIS	Within the art work, is there an area of emphasis; an area that draws your attention to it? What is there about the area that attracts your attention? Is there more than one area of emphasis in the art work?
MOVEMENT	Does the eye move from one section of the work to another through the use of different sized objects? How has line, color, texture, and shape been used to move your eye around the design?
PATTERN	How has the repetition of shapes, textures, lines, or colors been used to make a pattern? How has pattern been used to move your eye around the composition?
PROPORTION	Are the proportions of objects in the art work pleasing to the eye? If not, were they planned or not planned to cause attention? Is the head in proportion (right relationship) to the body?
REPETITION	How has the repetition of line, shape, color and texture been used to make pattern? How does the repetition of line create movement in your work? How has repetition of the elements been used to create unity in this work?
RHYTHM	How has the artist used repeated lines, shapes, colors, or patterns to create rhythm in this work of art?
UNITY	Is there a feeling of unity (wholeness, completeness) to the art work? How does color contribute to the unity of the composition?
VARIETY	Has the artist used a variety of sizes of shapes? What are the different textures used? Are there a variety of line directions? How has the artist varied line (direction, thickness, straight, curved, etc.)? How has the artist varied color in this composition?

COURSE DESCRIPTION:

AESTHETICS AND THE AESTHETIC EXPERIENCE

Art aesthetics is the examination of the nature of beauty and the development an appreciation and responsiveness to that beauty. Concepts of beauty change with the level of experience, knowledge, and maturity.

The individual perception of beauty is also connected to social and cultural standards and mores.

Art aesthetics is the experience of an individual's sensory responses to one's environment. The student might look at a work of art to see if the subject is lifelike. If the student enjoys art with lifelike subjects, a judgment can be made based on that information. A student might also view a work of art for its composition. Lightness and darkness of color may be noticed as creating a balance or a feeling of depth in the work of art. The repetition of lines and shapes may be observed to make a pattern that gives a feeling of rhythm. The student will enjoy the way the elements and principles have been used to create a visually pleasing design. If the student likes what is seen in the composition, a judgment can be made on that information. A student might also view an art work for its mood, feeling, or message. If the student likes the feeling that the art work portrays to him, a judgment can be based on that information.

The aesthetic experience for the student should be one based on knowledge. Other aesthetic experience factors include an understanding appropriate to the student's maturity, an appreciative attitude toward art, an extensive student exposure to art productions, and a healthy emphasis of art programs in the schools. Quality teacher preparation and instruction in art is needed for a wholesome, aesthetic, expanding, experience for students.

COURSE DESCRIPTION:

PROCEDURES FOR AESTHETIC SCANNING

The aesthetic scanning approach to art is a way to begin a study of the works of art. The approach is designed to involve the student in actually seeing what is in a work of art, and to talk about it in relationship to its sensory, formal, technical and expressive properties.

1. **SENSORY PROPERTIES**

   Begin by naming the objects in the art work (person, boat, rocks, trees, buildings, etc.). Then identify the elements and their characteristics. What kind of lines do you see (horizontal, vertical, diagonal, straight, curved, bent, long, short, thick, thin, etc.)? What kind of shapes do you see (geometric, freeform, straight, curved, large, small, etc.)? What kind of textures do you see (rough, smooth, soft, shiny, prickly, etc.)? What kind of colors do you see (warm, cool, bright, dull, neutrals, opposites, primary, etc.)? What kind of space is used (deep, shallow, or ambiguous)?

2. **FORMAL PROPRIETIES**

   Talk about how the elements of design were used. Were they repeated to create pattern, rhythm or movement? How did the use of variety of size, etc. add interest to the art work? Which elements were used to make areas of emphasis? How were the elements used to balance the composition? How were the elements used to give a feeling of unity to the work? Did you see the large head on the small body?

3. **TECHNICAL PROPERTIES**

   Identify, when possible, the media and tools used by the artist. Is this watercolor, pencil, clay, crayon, or ink? Can you tell if the artist used a brush or his/her hands? Talk about the technique used; such as, the brush strokes (heavy or light); texture made by contrast of color (bright or dull); or, smooth or rough texture depending on the media used.

4. **EXPRESSIVE PROPERTIES**

   How do the combination of colors and shapes, and the way they are organized contribute to the overall mood of the painting? What does this work of art tell us about prejudice, poverty, war, freedom, etc.? How has the artist given us a sense of tension, conflict or relaxation? Does this have a tranquil, happy, sad, agitated, of gloomy feeling about it? How has the artist succeeded in portraying these feelings? Is the artist making a social, psychological, or political statement? What kind of symbols are used to help make that statement?

When these four properties are understood and applied by the teacher, art education will be very effective for the student.

ELEMENTARY SCANNING

Descriptive words will help you to tell about a work of art. Use them to help describe what you or other see.

DESCRIPTORS will also help you identify the **SENSORY, FORMAL** and **TECHNICAL PROPERTIES** of the work. The **EXPRESSIVE PROPERTIES** can then be described, which in turn will aid in deciding the meaning and expression of the art work.

Sensory Properties

The **objects** and the **elements** of art design in the art work.

Objects

What kinds of objects do you see?

☐ old people
☐ young people
☐ boats
☐ other
☐ furniture
☐ buildings
☐ trees
☐ mountains
☐ sky
☐ water
☐ food
☐ animals
☐ rocks

Lines

What kinds of lines do you see?

☐ straight
☐ curved
☐ bent
☐ horizontal
☐ vertical
☐ diagonal
☐ thick
☐ thin
☐ other

Shapes

What kinds of shapes do you see?

☐ geometric
☐ circles
☐ squares
☐ rectangles
☐ triangles
☐ free-form
☐ curved
☐ straight
☐ other

Forms

What kinds of forms do you see?

☐ sphere
☐ cube
☐ other
☐ pyramid
☐ cone
☐ cylinder
☐ rectangular cube

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Colors

What kinds of colors do you see?

- ☐ bright
- ☐ dull
- ☐ bold
- ☐ soft

Warm Colors
- ☐ reds
- ☐ oranges
- ☐ yellows

Cool Colors
- ☐ blues
- ☐ greens
- ☐ violets (purples)

Neutral Colors
- ☐ browns
- ☐ blacks
- ☐ grays
- ☐ whites

Complimentary Colors (opposites)
- ☐ blues and oranges
- ☐ reds and greens
- ☐ yellows and violets

Values of Colors
- ☐ light (tints-color and white)
- ☐ medium (tones-color and gray)
- ☐ dark (shades-color and black)

Textures

What kinds of textures do you see?

- ☐ rough
- ☐ hard
- ☐ striped
- ☐ smooth
- ☐ soft
- ☐ other
- ☐ shiny
- ☐ checked
- ☐ bumpy
- ☐ dotted

Space

What kinds of space do you see?

- ☐ negative
- ☐ deep
- ☐ shallow
- ☐ ambiguous

Formal Properties

The principles of design.

How the elements of design have been used.

Balance

Which elements have been used to create balance?

☐ line
☐ shape
☐ form
☐ color
☐ texture

How is the work balanced?

☐ (mostly) symmetrical
☐ (mostly) asymmetrical
☐ radial

Emphasis

Which elements have been used to create emphasis?

☐ line
☐ shape
☐ form
☐ color
☐ texture
☐ space

Movement

Which elements have been used to move your eye from one section of the art work to another?

☐ line
☐ shape
☐ form
☐ color
☐ texture
☐ space

Pattern

Which elements have been used to create pattern?

☐ line
☐ shape
☐ form
☐ color
☐ texture
☐ space

Repetition

Which elements have been repeated?

☐ line
☐ shape
☐ form
☐ color
☐ texture
☐ space

Rhythm

Which elements have been repeated to create rhythm?

☐ line
☐ shape
☐ form
☐ color
☐ texture
☐ space

Unity

Which elements have been used to give a feeling of completeness to the art work?

☐ line
☐ texture
☐ shape
☐ space
☐ form
☐ color

Variety

Which elements have been changed in size, direction, and in other ways to create variation in the art work?

☐ line
☐ texture
☐ shape
☐ space
☐ form
☐ color

Technical Properties

The **tools, media** (materials), and **techniques** in art work.

Tools

What equipment was used to create the art work?

☐ brushes
☐ sticks
☐ other
☐ pencils
☐ loom
☐ computer
☐ potter's wheel
☐ knife
☐ pen

Media

What materials were used to create the art work?

☐ watercolors
☐ tempera
☐ other paint
☐ markers
☐ paper
☐ pastels
☐ colored pencils
☐ yarn
☐ other
☐ ink
☐ fabric

Technique

How did the artist use the tools and media?

☐ heavy brush strokes
☐ smooth texture
☐ resist
☐ light brush strokes
☐ high contrast
☐ other
☐ heavy texture
☐ low contrast

Expressive Properties

The **meaning, purpose**, or **message** of the art work.

Review the sensory, formal and technical properties.
How did you describe them?
How are these used to form the art work?
These are the clues to the meaning and purpose of the work.
Which of the following words best describe the meaning of the art work?

☐ strength
☐ anger
☐ loneliness
☐ hate
☐ mystery
☐ other
☐ beauty
☐ courage
☐ fear ☐ adventure
☐ excitement
☐ despair
☐ love
☐ sadness
☐ hope
☐ fun
☐ madness
☐ happiness
☐ peace

What does the artist communicate to you?

COURSE DESCRIPTION:

ART HISTORY

The development of art history parallels all other periods of recorded history.

Art history is one of the four essential components of art education.

The earliest recorded art that endures today is the pictographs and petroglyphs by primitive man on rocks, cave walls, and cliffs.

All empires and cultures have influenced art. Those cultures in the general category of Non-Western Art are East Indian, Chinese, Japanese, and Southeast Asian. Western Art is deeply rooted in the Greek and the Roman tradition. Religions, such as the Early Christian, Byzantine, and Islam, have also greatly influenced art.

The basic divisions of time are referred to as:

Ancient
Middle Ages
Renaissance
Baroque
Modern

For more specifics on the divisions of time, see reference entitled "Survey of Art Periods and Styles," page 165.

Additional art history information can be obtained from:

libraries (either local, university/college, or state) from on the shelf or by special request;

the State Department of Education, Fine Arts department, and

art prints which often contain short art history lessons.

COURSE DESCRIPTION:

ART CRITICISM\CRITIQUE

Criticism is sometimes referred to in this document as critique. Criticism can be a very informative and enlightening experience. Teachers and students can learn to criticize/critique art in a very informative and non-threatening manner by asking questions about an art work. Here are four processes, with sample questions, that teachers and children can use to criticize/critique art:

1. **Describe in detail what is seen in the picture.**

   What lines (straight, curved, or bent); shapes (freeform and geometric); colors; texture (stripes, polka dots, hairy, fury, etc.) do you see?
   What objects (people, trees, flowers) do you see?
   Which are the light areas? the dark areas?

2. **Analyze or explain the elements and principles used.**

   What are the repeated shapes? lines? textures? colors?
   How has color been used to move your eye around the picture?
   How has line been used to create movements?

3. **Interpret what the art work means to you.** (This may be different from any other classmates interpretation.)

   What do you think about as you look at this art work?
   Of what does this remind you?
   How has the artist made us aware of a certain feeling such as loneliness, fear, prejudice, joy, excitement, energy, etc.

4. **Judge or evaluate an art work on your understanding of it.**

   Does it look real?
   Does it imitate nature, buildings, etc.
   Which elements does it use? (line, shape, color, texture, form)
   How does the work make you feel?

HISTORICAL ART PRODUCTION MOVEMENTS

A sampling of art production movements children seem to be able to identify easily are five predominant movements emerging since 1830. These movements are Pointillism, Impressionism, Surrealism, Primitivism, and Op Art.

POINTILLISM

During the last half of the 19th century science was having an ever increasing impact on the lives of the populations of Europe and America. The young artist, Georges Seurat (1859-1891), simulating the logical approach of the scientific community, decided to experiment with a different approach to color by creating the technique known as pointillism. In pointillism, a small point of a pure color is placed next to a small point of another pure color to produce a third color that is created by the eye blending the first two together. Painting by this technique is a very time consuming task.

MAJOR ARTISTS OF POINTILLISM

Camille Pissarro (1830-1903)
Georges Seurat (1859-1891)

IMPRESSIONISM

From April 15 to May 15, 1874, a group of French painters held an exhibit at Nadar's Photographic Studio in Paris. The subjects or topics of the paintings were not clearly defined. The paintings were not precise; and the colors were very imaginative. The subject matter and the style and form of painting of the impressionists violated centuries of tradition. The change was so drastic that the French people would not accept the new approach.

Auguste Renoir was one of a group of painters that were classified as impressionists. These painters were tired of doing things the same way they had been done for years and continued with their innovative methods. Impressionists were those artists that emphasized the components of art that have strong emotional appeal, such as bright colors, personalized technique, and imaginative composition. These impressionistic artists were mainly interested in capturing their impressions of nature quickly and directly, using rough brush strokes and patches instead of solid areas of color. They ignored details and had few outlines.

MAJOR IMPRESSIONIST ARTISTS

Claude Monet (1840-1926)
Auguste Renoir (1841-1914)
Alfred Sisley (1839-1889)
Camille Pissarro (1830-1903)

Surrealism

Surrealism is based upon discovering new relations between objects without reflecting upon the objects. Surrealists believe this is possible only through the sudden infusion into life of the irrational, the unconscious, the spontaneous. Surrealist art is very arbitrary and is difficult to translate into ordinary language. Surrealist pictures contain conflicting images, seemingly without rational meaning; for example, a bird's head on a human body or the human form combined with furniture. The images are derived from the subconscious without conscious effort.

Surrealism can contribute to the elementary art program by encouraging children to be creative in their art work. Surrealism is a fascinating project where the student can combine usually separate and diverse objects, or parts of objects, in a new way, and to place them in an unusual and perhaps startling setting.

MAJOR SURREALIST ARTISTS

Salvidor Dali, 1904-1989
Joan Miro, 1893-1983
Giorgio de Chirico, 1888-1978
Max Ernst, 1891-1976
Yves Tanguy, 1900-1955
Man Ray, 1890-1976
Rene Magritte, 1898-1967

PRIMITIVE

Children's art is similar to primitive art. Primitive art is the result of enjoyably producing art works without the benefit of much or any formal instruction. Recognized primitive artists display artistic creativity under the facade of their primitive style. One would say that their style is developed from within and not from imitating the common accepted style.

This was the case with the primitive artist Henri Rousseau who was born in Laval, France, in 1844, and who did not begin his career as an artist until he was 40 years old. His work is characterized by unusual proportions among the images in his paintings, exaggerated shading, very direct emotional treatment of the topic and subject, and an exceptional natural sense of unity and composition. His most famous paintings are the jungle series, which he painted without ever having seen a jungle.

MAJOR PRIMITIVE ARTISTS

Grandma Moses, 1860-1961
Morris Hirshfield, 1872-1946
Louis Vivin, 1861-1936
Henri Rousseau, 1844-1910
Seraphine Louis,1864-1942
Dominique Peyronnet, 1762-1943

OP ART

Op art derives its name from the word 'optical' because these artists use art to create optical illusions. Op art emerged in the 1960's with the works of Josef Albers on "making colors do something they don't do themselves". Op art is the term used to describe the work of many artists who work in various forms of geometric art. Much of the work is in black and white. The artist works with precise and evenly structured geometric images using circles, squares, lines, and angles. The closer one examines the designs, the more one becomes aware of their subtleties and intricacies. The vision is dazzled by the multiplicity of the lines. One's eyes often experience a visual prickle causing lines to move to and fro.

MAJOR OP ART ARTISTS

Josef Albers, 1888-1976
Bridget Riley, 1931-
Victor Vasarely, 1908-
John Pearson, 1940-
Richard Onuszkiewiez, 1930-
M.C. Escher, 1898-1972

SCOPE AND SEQUENCE

SUGGESTED GUIDE FOR GRADE LEVELS

Elements of Design

I Introduce
R Reinforce
E Enrich/Extend

	K	1	2	3	4	5	6
Line							
Identify and use different types of lines	I	I	I	R	R	E	E
Use line to create shape	I	I	R	E	E	E	E
Use line to create pattern texture	I	I	I	R	R	E	E
Use line to create rhythm			I	I	R	R	R
Identify and use line as being one element of design			I	I	R	R	R
Shape							
Identify shape as an area enclosed by a line	I	I	R	R	E	E	E
Name and identify geometric shapes	I	I	I	R	R	E	E
Explore arrangement of formal and free-form shapes to create compositions	I	I	R	R	E	E	E
Identify and use shape as being one element of design			I	I	R	R	E
Form							
Identify and name a variety of geometric (3-D) forms		I	I	I	R	R	E
Create forms by modeling or constructing	I	I	R	R	E	E	E
Identify and use form as being an element of design			I	I	R	R	E

Elements of Design

I **Introduce**
R **Reinforce**
E **Enrich/Extend**

	K	1	2	3	4	5	6
Space							
Identify positive and negative space		I	I	I	R	R	E
Create a composition in which use of space is planned	I	I	I	R	R	E	E
Identify and use space as being one element or design			I	I	R	R	E
Texture							
Identify textures	I	I	I	R	R	R	E
Create texture using a variety of tools	I	I	I	I	R	R	R
Differentiate between visual and tactile texture	I	I	I	R	R	E	E
Identify and use texture as being one element of design			I	I	R	R	E
Color							
Name and identify primary colors	I	I	R	R	E	E	E
Name and identify secondary colors		I	R	E	E	E	E
Name and identify intermediate colors			I	R	E	E	E
Mix secondary colors	I	I	I	R	E	E	E
Mix intermediate colors			I	I	R	E	E
Name and use warm and cool colors	I	I	R	E	E	E	E
Recognize value as lightness and darkness of color		I	I	R	E	E	E
Mix tints and shades				I	R	R	E

Principles of Design

I Introduce
R Reinforce
E Enrich/Extend

	K	1	2	3	4	5	6
Balance							
Recognize balance as an arrangement that achieves equilibrium		I	I	I	R	R	R
Identify symmetrical balance		I	I	R	R	E	E
Identify asymmetrical balance			I	I	I	R	E
Identify radial balance				I	I	R	R
Identify and use balance as one principle of design				I	I	R	R
Variety							
Identify variety as a means of adding interest to art work			I	I	I	R	R
Recognize variety in texture, size, shape, and color of art work			I	I	I	R	R
Identify and use variety as one principle of design			I	I	I	R	R
Rhythm							
Identify rhythm achievement by repetition of lines, shapes, colors, or textures			I	I	R	R	R
Identify and use rhythm as a principle of design				I	I	R	R
Repetition							
Identify the regular occurrence of lines and shapes in a predictable pattern of rhythm	I	I	I	R	R	E	E
Use repetition to create art work	I	I	I	R	R	E	E
Identify and use repetition as a principle of design				I	I	R	R

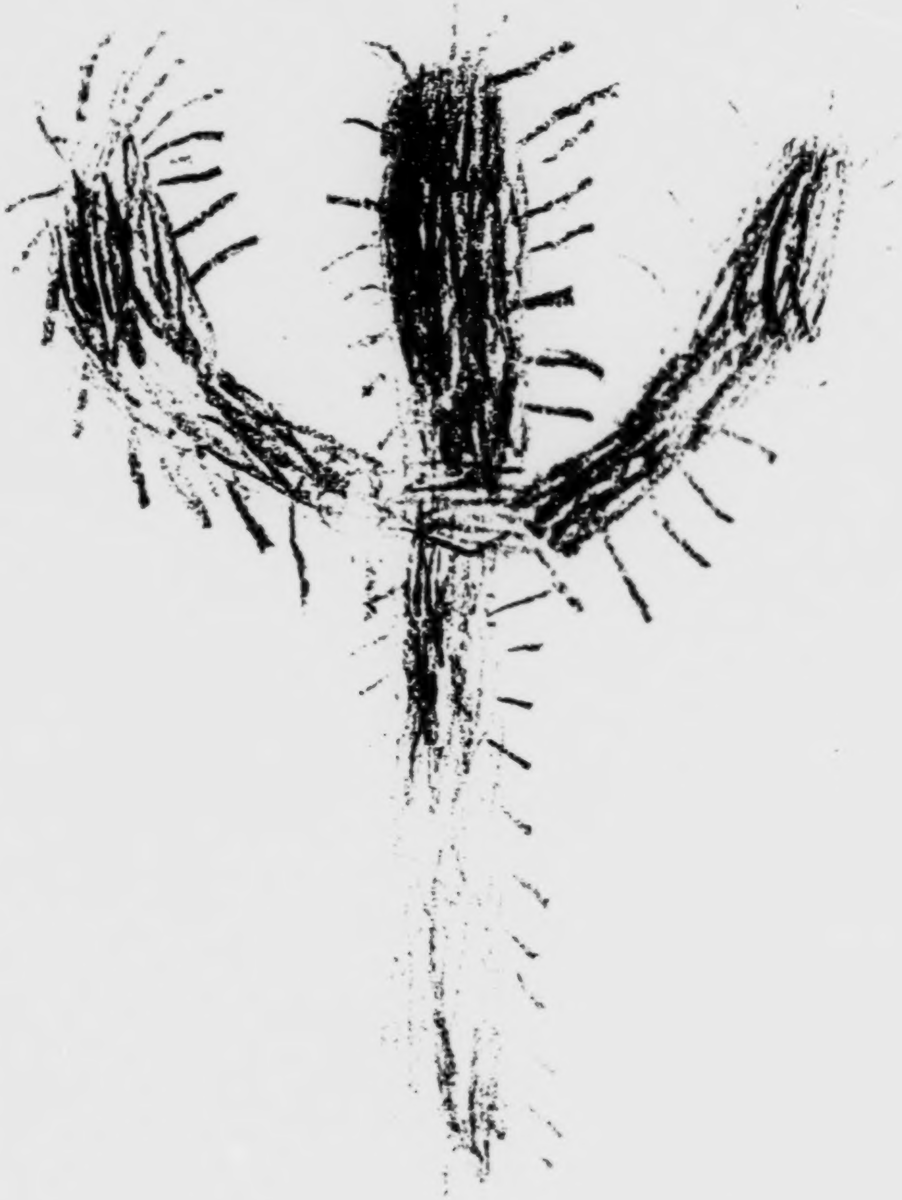
Principles of Design

I Introduce
R Reinforce
E Enrich/Extend

	K	1	2	3	4	5	6
Pattern							
Identify pattern as the regular repetition of line, texture, color, shape, or form to produce an art work	I	I	I	R	R	R	E
Identify and use pattern as a principle of design			I	I	R	R	E
Movement							
Identify arrangements which create a sense of motion	I	I	I	I	R	R	R
Use line, shape, and color to create movement	I	I	I	I	R	R	R
Identify and use movement as a principle of design				I	I	R	R
Emphasis							
Identify the dominant part of the art work	I	I	I	R	R	R	R
Recognize that emphasis indicates main idea vs details			I	I	I	I	R
Identify and use emphasis as one principle of design				I	I	I	I
Proportion							
Identify proportion as size relationship between parts of a composition to the whole and to each other	I	I	I	I	R	R	R
Identify the use of proportion to show distance	I	I	I	I	R	R	R
Identify and use proportion as a principle of design				I	I	R	R

Principles of Design	**I Introduce** **R Reinforce** **E Enrich/Extend**						
	K	**1**	**2**	**3**	**4**	**5**	**6**
Unity							
Recognize that unity in composition results from a pleasing combination of all elements of design	I	I	I	R	R	R	R
Identify and use unity as one principle of design				I	I	I	R

KINDERGARTEN



Artwork by Sean Edwards — Kindergarten
McMillan School, Meridian

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GOALS AND OBJECTIVES

KINDERGARTEN

I. ART AESTHETICS

A. Goal: Students will respond verbally to the discussion of a work of art.

Objectives: Students will
1. study and discuss a work of art using their knowledge of the elements and principles of design.
2. discuss how they feel about a work of art.

II. ART HISTORY

A. Goal: Students will develop an appreciation for art heritage.

Objectives: Students will
1. view art prints and discuss the work of various artists.
2. produce art works that reflect an exposure to art history and style.

III. ART CRITICISM

A. Goal: Students will be introduced to describing, analyzing, interpreting, and explaining techniques using art prints, their own, and other students' art work.

Objectives: Students will
1. describe an art work with exactly what they see.
2. discuss art work using their knowledge of the elements and principles of design.
3. explain what the art work means to them. It may be different from their classmates.

IV. ART PRODUCTION

A. Goal: Students will experience the practical use of the elements and principles of design through a variety of 'hands on' studio experiences.

Objectives: Students will
1. create a variety of 'hands on' art using many different media.
2. use the basic elements and principles of design.
3. learn the use and care of art tools and materials.

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FIRST GRADE

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Artwork by	Eden Zabriskie — First Grade Ethel Boyes School, Idaho Falls

GOALS AND OBJECTIVES

FIRST GRADE

I. ART AESTHETICS

A. **Goal:** **Students will respond verbally to the discussion of a work of art.**

Objectives: Students will
1. study and discuss a work of art using their knowledge of the elements and principles of design.
2. discuss how they feel about a work of art.

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A **Goal:** **Students will develop an appreciation for art heritage.**

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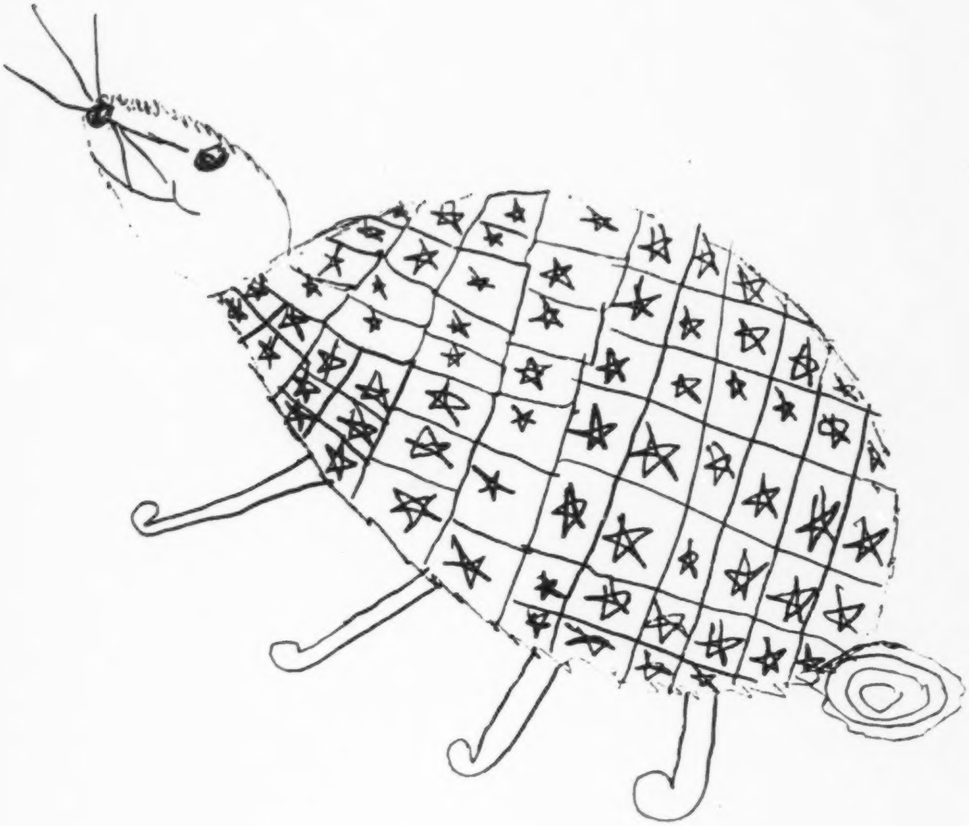
SECOND GRADE



Artwork by Amber Robinstine — Second Grade
McMillan School.

GOALS AND OBJECTIVES

SECOND GRADE

I. ART AESTHETICS

A. Goal: Students will respond verbally to the discussion of a work of art.

Objectives: Students will
1. study and discuss a work of art using their knowledge of the elements and principles of design.
2. discuss what they feel about a work of art.

II. ART HISTORY

A. Goal: Students will develop an appreciation for art heritage.

Objectives: Students will
1. view art prints and discuss the work of various artists.
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IV. ART PRODUCTION

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Objectives: Students will
1. create a variety of 'hands on' art using many different media.
2. use the basic elements and principles of design.
3. learn the use and care of art tools and materials.

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LESSON IN LINE: PRINTMAKING Grades K-2

Goal: Students will make a print using diagonal, horizontal and vertical lines.

Element of Design: line

Principles: variety, pattern

Art Terms: print; printing; diagonal, horizontal, and vertical lines

Cross Curricular Application: Books: Wanda Gag, *Millions of Cats*, Putnam, 1988
Ann Jonas, *Round Trip*, Greenwillow Books, 1983

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Mondrian, Piet, Composition No. 2, (vertical, horizontal), (1) *Discover Art Prints*, Grade 4-6, Set 2, Davis Pub. (2) Shorewood #596, Shorewood Fine Arts Productions, Inc.

Orozco, José Clemente, The Zapatistas, (diagonal), *Art in Action Prints*, Program 1 # 19, Coronado Pub., 1987.

Victor Vasarely, Vonal KSZ, (vertical, horizontal), op art, Shorewood #1400, Shorewood Fine Arts Reproductions, Inc.

PRODUCTION Approx. Time: 40 minutes

Objective: Students will create prints, either abstract or realistic, using horizontal, vertical, and/or diagonal lines.

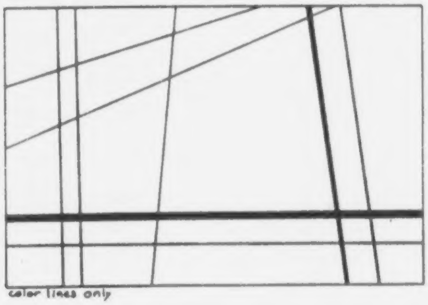
Teacher materials: For each child: a 4 x 6 inch styrofoam tray or a 3 x 5 egg carton lid; 3-4 pieces of paper suitable for the final print product cut slightly larger than the styrofoam tray. For each group of students: a color pad (which is a metal or plastic pan or box lid lined with plastic wrap. Line each color pad with 6-8 damp paper towels, pour paint onto towels, and spread paint evenly with a spoon.)

Student materials: pencil (not too sharp)

Management/safety tips: Cover desks with newspaper. Arrange the students' desks in groups of 4 so students can share color pads.

Activity:
Discuss lines. Distribute styrofoam trays or egg carton lids. Turn the tray over (bottom side up) and draw with your pencil a design using diagonal, horizontal or vertical lines. The student will need to press firmly to press the line into the styrofoam, but not hard enough to go through or break the edges of the tray. After the design is completed, press the

drawing side onto the paint pad. Lift styrofoam off the pad and place it onto a piece of paper, pressing all over the tray with fingers of fist. When the tray is lifted, a print will be on the paper. Each child will complete the printing process 3-4 times. While paint dries, have the students help cleanup. Mount finished prints on construction paper, or make note cards.



color lines only

EVALUATION

Sample Questions:

1. Find the horizontal, vertical, and diagonal lines.
2. Which of your prints do you like best? Why?
3. Find a print in which the colors/designs are pleasing to you.

LESSON IN LINE: CURVED AND STRAIGHT LINES Grades K-2

Goal: Students will create a drawing using on lines, space, and colors.

Element of Design: line, space, color

Principles: variety, repetition

Art Terms: lines: curved, straight; cool and warm colors; space

Cross Curricular Application:
Ann Jonas, *Round Trip*, Greenwillow Books, 1983
Barbara Shook Hazen, *The Gorilla Did It*, Atheneum, 1974

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Figg, Muller, Sunshine Skyway Bridge, (photo), (line) *Art Appreciation Print Program*, AE 191, Art Education, Inc.

Kandinsky, Wassily, Composition: Storm, (cool), (1) *Discover Art Prints*, Grades 1-3, Set A, #1733, Davis Pub. (2) Shorewood #1733, Shorewood Fine Art Reproductions, Inc.

Klee, Paul, Picture Album, Bilderbogen, (expressionist), (warm), *Art in Action Enrichment Program*, Set 2(16), Coronado Pub.

PRODUCTION Approx. Time: 30 minutes

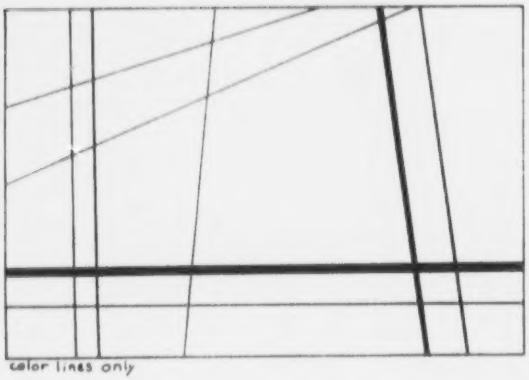
Objective: Students will create a nonobjective drawing using lines and colors to change the space area of their paper.

Teacher materials: 9 x 12 inch white construction paper, color wheel for warm/cool colors.

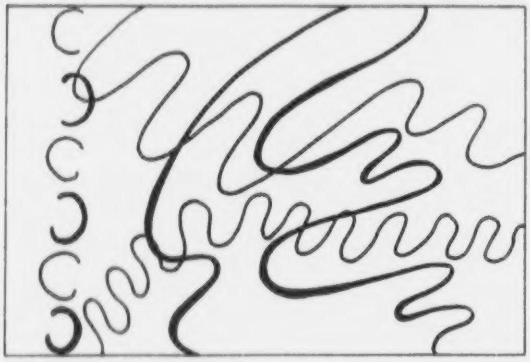
Student materials: crayons

Management/safety tips: From their supply of crayons, students will lay out their choice of warm colors or cool colors and put the remaining crayons away. Limit colors to 3 or 5.

Activity:
After discussion of art prints, review warm and cool color families. Distribute paper. Students will draw with crayons across their paper using either straight or curved lines. Make some lines thick and some lines thin. Lines may cross over each other. Avoid coloring in areas where lines cross as this creates shapes. Color the lines only. Students can mix colors they have selected from their color family. Encourage use of repeated colors and a variety in the width of lines. A watercolor wash may be applied over the entire drawing.



color lines only



EVALUATION

Sample Questions:

1. Did you choose straight\curved lines?
2. How did you create variety?
3. Which drawings in the room are warm? cool? (Students can hold up their art work at this time.)
4. Which color was repeated the most often?

LESSON IN SHAPE: OP ART

Grades K-2

Goal: Students will be able to identify curved and straight shapes. Students will create shapes using mixed media.

Element of Design: shape

Principles: repetition, variety, pattern

Art Terms: pattern, repetition, curved shapes, straight shapes

Cross Curricular Application: Math, patterning
Robert N. Munsch, *Millicent and the Wind*, Annick Press, 1984
Judi Barrett, *Cloudy with a Chance of Meatballs*, Atheneum, 1978

AESTHETIC SCANNING/HISTORY

Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Mondrian, Piet, Broadway Boogie Woogie, *Art Appreciation Print Program*, AE 115, Art Education.
Vasarely, Victor, Zebegen, 1964, (1) Shorewood #1418, Shorewood Fine Art Reproductions. (2) *Discover Art Prints*, Set A, Davis Pub.
Vasarely, Victor, Tridem K, 1968, (1) Shorewood #1420, Shorewood Fine Art Reproduction. (2) *Discover Art Prints*, Set B, Davis Pub.

PRODUCTION

Approx. Time: 30-40 minutes

Objective: Students will identify curved and straight shapes. Students will create shapes using mixed media. Students will develop a simple pattern in arrangement of shapes.

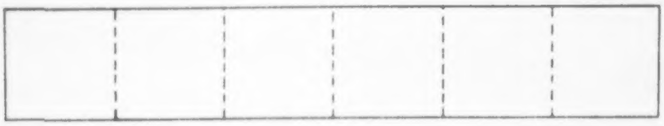
Teacher materials: 9 x 12 inch white construction paper; precut construction paper strips (2 x 12 inch) in black, purple, brown, red, orange yellow; oil pastels

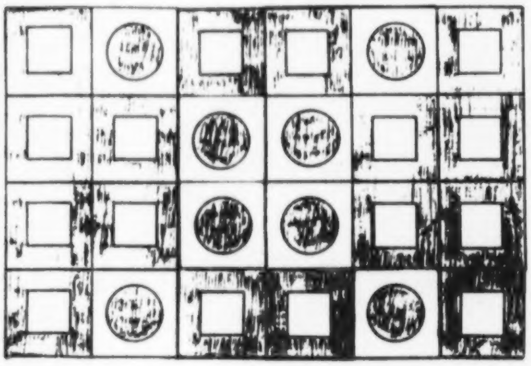
Student materials: scissors, glue

Management/safety tips: Arrange the students' desks in groups of 4 so students can share materials.

Activity:
After discussion of art print, talk about pattern. Distribute white construction paper, colored strips and oil pastels to each group of students. Students or teacher will pre-cut strips into 2 inch squares. Glue the colored squares onto the white paper with squares touching each other, arranging the colors in a pattern (dark, light; dark, light, or two dark, one light, two dark one light, etc.). After the white surface is covered with squares, students

will apply oil pastels, drawing squares or circles onto each of the squares (see example). Students could use light-colored pastels to draw onto dark squares and use darker pastels to draw onto lighter-colored squares.





EVALUATION

Sample Questions:

1. Find a pattern in the shape picture.
2. Name the shapes used in the pictures. Name the colors.
3. Find an Op Art picture you like best. (not your own)

LESSON IN SHAPE: NONOBJECTIVE GEOMETRIC DESIGNS Grades K-2

Goal: Students will draw and name geometric shapes with nonobjective art.

Element of Design: shape

Principles: repetition, unity

Art Terms: geometric shape, size variation, center of interest, overlap

Cross Curricular Application: Math, Geoboards

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Braque, Georges, Le Jour, (cubism), (collage), (1) *Art Appreciation Print Program*, AE 141, Art Education. (2) Shorewood #1041, Shorewood Fine Art Reproductions.
Mondrian, Piet, Diamond Painting in Red, Yellow, and Blue, Print #2563, National Gallery of Art.
Picasso, Pablo, Fruit Basket, (cubism) Shorewood #1349, Shorewood Fine Art Reproductions.

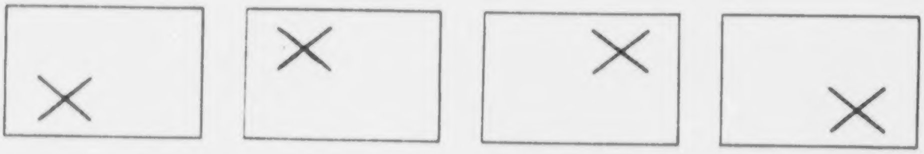
PRODUCTION Approx. Time:

Objective: Students will create a nonobjective art work using repeated and overlapping geometric shapes.

Teacher materials: basic geometric shape cutouts □ △ ○ ▭

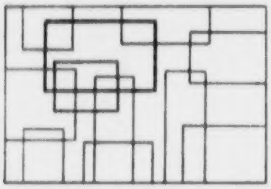
Student materials: 8 x 11 inch white construction paper, black crayon, watercolors, water can, brushes, 9 x 12 inch construction paper. (Use larger paper, if desired.)

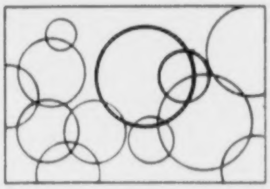
Management/safety tips: Use good quality paper; remember the center of interest should not be placed in the center, but should be off center to the left or right and slightly up or down. Do not use shapes to make people or objects.

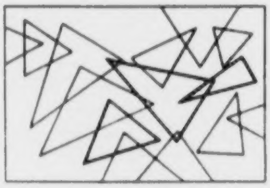


Activity:

1. The student selects and names one geometric shape (square, triangle, circle, or rectangle) and using the black crayon draws freehand that shape on the paper. Repeat the shape in various sizes over the entire paper, being sure to overlap the shapes. As a center of interest, create one area which is more interesting than the rest of the art work. Trace over the lines heavily with the black crayon. Lines should be thick and dark.







2. Use the watercolors to paint each shape created. Use color to emphasize the center of interest. Allow art work to dry.

3. Iron the painting from the back and mount on the construction paper using white glue. Apply glue only to outside edges of art work.

EVALUATION

Sample Questions:

1. Name the shape used in each picture.
2. Show where you overlapping and repeated the one chosen shape?
3. Name the geometric shapes used each student's picture?
4. Where is the center of interest in your picture?
5. What did you enjoy the most about making this picture?

LESSON IN SHAPE: PANEL WITH A BORDER Grades K-2

Goal: Students will recognize variety, repetition, and pattern with shapes.

Element of Design: shape

Principles: variety, repetition, pattern

Art Terms: shape, pattern, panel, print, repetition, variety

Cross Curricular Application: Science: plants, potato sprouting; Language Arts: storytelling panel; Math, addition

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10-15 minutes

Artists/print(s)/Period or Style:

Kingwatsiak, Iyola, Circle of Birds, Inuit, (print), Teaching Art Print #21, *Discover Art Series*, Davis Pub.

Matisse, Henri, Beasts of the Sea, (Fauvism), (cut paper and paint), (1). *Art in Action Prints*, Program I, Coronado Pub. (2) *Art Works*, Level 6, Transparency II-83. (3) Shorewood #624, Shorewood fine Art Reproductions.

Smith, Charles, Cocks, Teaching Art, Grades 1-3 (cards), *Discover Art Series*, Davis Pub.

PRODUCTION Approx. Time: I - 45 minutes II - 45 minutes

Objective: Students will create a shape panel with a variety of shapes and a patterned border.

Teacher materials: paring knives for cutting potatoes, colored paper, scrap box.

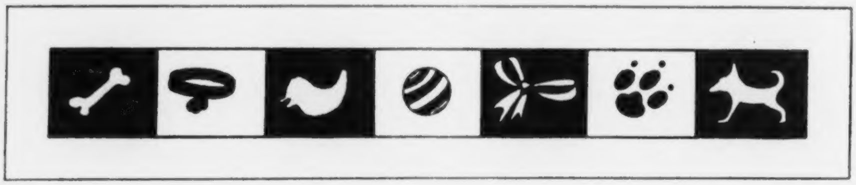
Student materials: Choose two colors for 7 rectangles of colored paper 3 x 4 inch or 5 rectangles of color 4 x 5 inch; white glue, 9 x 24 inch white construction paper, scissors, potatoes, tempera, sponges or brushes, styrofoam meat trays, and plastic knives.

Management/safety tips: Pour tempera onto sponges placed on any size styrofoam trays and use like an ink pad, or apply the paint to the potatoes with a brush.

Activity:

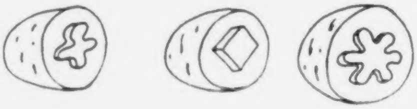
I. 1. Use the seven 3 x 4 inch or five 4 x 5 inch papers and create shape designs using cut-paper and glue. Use contrasting colors making different colored shapes. The shapes may tell a story about a pet, a flower, family, etc. (Shapes of a dog bone, collar, toy, ball, ribbons, paw, dog, etc.)

2. Glue these seven rectangles side by side creating a pattern with the two colors in the middle of the white paper. Leave a border and center the art work.

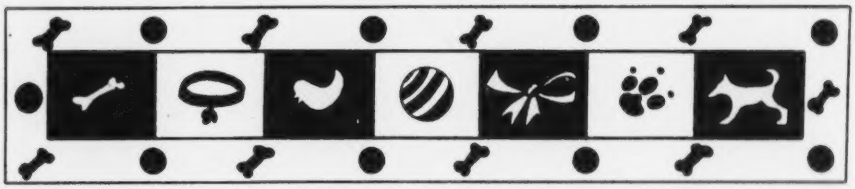


II. Look at prints again.

3. Use potatoes cut in half crosswise (by the teacher) and, using the plastic knife, cut away to leave a simple shape on each potato half.



4. Stamp a print border design around the outside edge. Create a pattern repeating colors and shapes.



EVALUATION

Sample Questions:

1. Tell the story of your panel, if it has one.
2. What colors and shapes did you repeat in your pattern?
3. What is meant by making a print?

LESSON IN SHAPE AND SPACE: FLORAL--STILL LIFE Grades K-2

Goal: Students will identify a floral still life.

Element of Design: shape and space

Principles: variety, balance, proportion, repetition

Art Terms: still life, floral, shape, depth, shadow, overlap

Cross Curricular Application: Science: plants, flowers; Language Arts: poetry

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Cezanne, Paul, Flowers in a Delft Vase, (Post-Impressionism), Shorewood #1326, Shorewood Fine Art Reproductions.
Corinth, Lovis, Lilac and Quarellis, (Expressionism), Shorewood #575, Shorewood Fine Art Reproductions.
Matisse, Henri, Dahlias, (Fauvism), Shorewood #1125, Shorewood Fine Art Reproductions.
Monet, Claude, Flowers in an Urn: Vase of Chrysanthemum, (Impressionism), Shorewood #1185, Shorewood Fine Art Reproductions.
Renoir, Pierre Auguste, Mossy Roses, (Impressionism), Shorewood #1125, Shorewood Fine Art Reproductions.
Van Gogh, Vincent, Sunflowers, (Post-Impressionism), Shorewood #1097, Shorewood Fine Art Reproductions.
Or other floral prints.

PRODUCTION Approx. Time: I - 30 minutes
II - 30 minutes

Objective: Students will paint a floral still life using shape, line, and shadow.

Teacher materials: pictures of flowers of all kinds

Student materials: 8 x 11 inch watercolor paper, watercolors, brush, water can, black crayon, 9 x 12 inch black construction paper, white glue

Management/safety tips: Each student needs a water container. Show students how to rinse the brush, squeeze it, dip it back into the water, and then into the paint. (Squeezing the brush keeps it from picking up dirty water.)

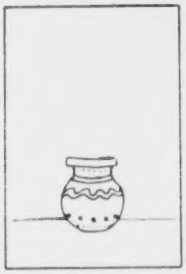
Activity:

1. Paint a vase in the lower half of the paper. Do NOT allow the base of the vase to touch the lower edge of the paper. Discuss placement of vase on the paper to allow space to move around it.

2. Have the students carefully study the flower shapes; and then paint the flowers randomly on the art work, repeating some shapes and balancing colors in the arrangement. Use bright colors. Discuss overlapping to show depth.

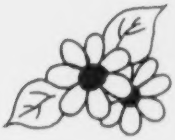
3. Paint stems and leaves overlapping and intertwining.

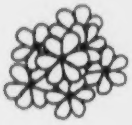
4. Paint a table top (see example). The edge of the table must be behind the vase, not just under it. When dry, iron flat. Be sure to iron painting face down.



Look at the selected example prints of floral still life again.

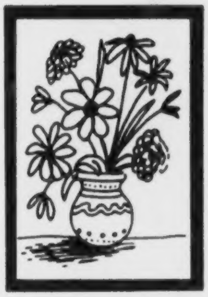
5. With a black crayon, outline and shadow the vase, if desired. Next, outline some flowers, being sure to allow for overlapping shapes and hidden areas.





Then do the same with the leaves and stems. Last, outline the table top edge and lightly color in a shadow of the vase if space allows.

6. Mount on black construction paper with white glue.



EVALUATION

Sample Questions:

1. Why is your painting a floral still life?
2. Where did you use overlapping shapes?
3. Where did you repeat the shapes?
4. How did you show the vase sitting on the table?
5. Do you have enough floral shapes in your space area?

LESSON IN FORM: ASSEMBLAGE Grades K-2

Goal: Students will become aware of form, balance and proportion in sculpture.

Element of Design: form

Principles: balance, proportion

Art Terms: sculpture, texture, assemblage

Cross Curricular Application: Language Arts: Write describing words for finished sculptures. Write poems. Math: geometry - geometric shapes.

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Nevelson, Louise, Golden Gate, (Modern/Assemblage), *Art Works*, Level 3, Transparency I-85, Holt, Rinehart and Winston.

Nevelson, Louise, Black Wall, (Modern/Assemblage), *Art Appreciation Print Program*, AE 105, Art Education.

Picasso, Pablo, Mandolin, (Cubism/Assemblage) (sculpture), 1914, National Gallery of Art Print.

Picasso, Pablo, Construction: Guitar, (Cubism/Assemblage), (sculpture), Shorewood #1440, Shorewood Fine Art Reproduction.

PRODUCTION Approx. Time: 30 minutes

Objective: Students will produce an assemblage sculpture.

Teacher materials: masking tape, scissors

Student materials: paper towel tubes, small pieces of wood, wire, small empty plastic containers, buttons, other lightweight 'found' objects, heavy cardboard base, (tempera paints, brushes optional).

Management/safety tips: Check objects for sharp edges. Start collecting early. Precut cardboard bases with a variety of sizes, such as 10 x 12 inch or 12 x 12 inch. Sculptures, at this age, are usually more horizontal than vertical.

Activity:
Discuss assemblage as a type of sculpture of lightweight 'found' objects. Students will choose a cardboard base and 'found' objects and begin construction of the art work by gluing the 'found' pieces to the base. Encourage students to consider the balance and proportion of the whole art work. The teacher will discuss contrasts, such as tall/short, smooth/rough, slick/bumpy, straight/leaning.

The child will freely experience choosing objects and creating textures for their art work. The teacher may need to help with gluing. Masking tape can be used to temporarily hold the pieces while drying. No masking tape should be visible on finished sculpture. When the glue is dry, art works may, if desired, be painted with tempera.

EVALUATION

Sample Questions:

1. View your sculpture from all sides.
2. Is your sculpture tall or short?
3. How does your sculpture feel? Smooth, rough, bumpy, etc.?
4. Is your sculpture straight or leaning?

LESSON IN FORM: STUFFED PAPER SCULPTURE

Goal: Students will become aware of texture and form in sculpture.

Element of Design: form, texture

Principles: proportion

Art Terms: sculpture, proportion, texture, form

Cross Curricular Application: Science: animals, principles of balance; Language Arts: imaginary animals; Mathematics: balance

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Moore, Henry, Reclining Figure, 1979, National Gallery Prints, Washington D.C.
Munyanudzi, Henry, Young Boy, (modern sculpture), Teaching Art Kit, Grades 1-3, print #12, *Discovery Art Series*, Davis Pub.
Munyanudzi, Henry, Hippopotamus, XII Dynasty, Tomb Figure, Teaching Art, large prints #3, *Discover Art Series*, Davis Pub.

NOTE: Although these are not soft sculptures, they demonstrate large soft-looking shapes.

PRODUCTION Approx. Time: 35 minutes to 1 hour

Objective: Students will create a stuffed paper sculptural form using texture.

Teacher materials: color photos of animals, staples or glue, scissors.

Student materials: large butcher paper, tempera paints, brushes, newspaper shredded or cut in 2-3 inch strips for stuffing, yarn or string.

Management/safety tips: Teacher helps with the cutting and stapling. This activity is done in stages. Allow time for paint to dry.

Activity:
Students use their knowledge of an animal's shape and texture to paint an animal with tempera paints. Lines and shapes can be used to create textured areas. Painting should be large. Fold butcher paper in half. Encourage students to consider the outside shape and the proportion of the overall piece. When the paintings are dry, the student or teacher will cut the painting to the desired shape, cutting through both surfaces. The back of the painting may be painted also.

Glue or staple the edges of the front and back together. Leave an opening through which to stuff the sculpture. Students will then stuff their sculpture with wadded newspaper strips; and the teacher will close the opening. Do NOT stuff the animal shapes too full.

To hang the sculpture, add a piece of string or yarn. Students will learn the mathematical principle of balance when they choose placement of the string or yarn. Animal stuffed sculpture shapes can be hung from the ceiling or placed on the wall.

> Note: *This activity can be adapted to integrate with an animal unit. It would also go well with a unit on imaginary animals or birds.*

EVALUATION

Sample Questions:

1. Why is this a sculpture?
2. When the string or yarn was attached, how did you balance your sculpture so it would hang correctly?
3. How did you create texture on your form?

LESSON IN FORM: PINCH POT

Grades K-2

Goal: Students will gain experience in clay.

Element of Design: form

Principles: proportion

Art Terms: pinch pot, pottery, clay, glaze

Cross Curricular Application: Social Studies: Native Americans; Science: changing matter

Byrd Baylor, *When Clay Sings*, Scribner, 1972

AESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 10-15 minutes

Artists/print(s)/Period or Style:

Native American potters; pottery; simple forms; primitive

PRODUCTION

Approx. Time: 30 minutes plus drying and firing time

Objective: Students will form and glaze a pinch pot.

Teacher materials: kiln, glaze, canvas-covered board or about 12 x 12 inch individual pieces of canvas or burlap for working with the clay.

Student materials: clay (should be soft and evenly moist, not too dry or sticky); a ball of clay that will fit in one hand (about the size of a small orange); brush; pencil

Management/safety tips: Children with very tiny fingers will have difficulty in this project. Adjust the clay size accordingly. Teacher should be familiar with kiln operation. Use lead-free glazes. Glaze is ground up glass--be careful! Adult supervision is needed at all times while glazing. Wash hands immediately after glazing. Do not allow clay or clay water to be put in the sink.

Activity:

Students should have an opportunity to explore the feeling of the clay before beginning to make their pots. This is a very old form of making pottery and does not require any tools.

Have the students pat the clay into a ball. Push thumb down into the ball and begin pinching and turning the ball of clay. Hold the ball in one hand while gently pinching the clay between thumb and fingers of one hand and turning the clay with the other hand.

Repeat these steps several times: Pull clay from the bottom up, keeping the wall width of the ball of clay even, working from thick to thinner walls.

Be careful not to force the clay and not let it get too thin. The wall thickness should stay as even as possible. Do not overwork the clay. The final pots will vary in shape and fit in the hand. Any form is acceptable. This should be an enjoyable opportunity to experience the tactile quality of clay.

Pinch Pots

(Be creative with shapes)

When the pinch pots are finished, handle with care and have students use a small pointed object or a pencil to mark their names or initials on the outside bottom, not the inside bottom.

Place the pots on a shelf and cover loosely with plastic to dry slowly. Once leather hard, turn upside down to dry completely without the plastic covering.

Once the pots are completely dry, bisque fire. Have the students glaze the fired pots with two or three coats, applying glaze which is neither too thick or too thin. The glaze consistency could be described as that of thick cream. The bottom of the pots should **NOT** be glazed. Clean bottoms of pots with a damp sponge and fire a second time. Be sure to know firing cone of glaze as each glaze fires to a different temperature. Keep glazing simple. Due to introductory nature of the lesson, one or two soft natural colors will be appropriate.

Note: Self-hardening, air-dry clay can be used if no kiln is available. Paint may be substituted for glaze.

Salt clay may also be used:

3 cups flour
1 cup salt
⅓ cup vegetable oil
1 cup water

Thoroughly mix all ingredients by squeezing them with your hands until mixture sticks together. Store in plastic bag to avoid drying. Average baking time is one hour at 350°. Times vary with thickness of clay. It may take 8 hours at 150°.

EVALUATION

Sample Questions:

1. How did you make your clay pot?
2. What happened to the liquid glaze on your clay pot when it was fired?
3. Which did you enjoy most? making the pinch pot or glazing? Why?

LESSON ON SPACE AND SHAPE: POSITIVE-NEGATIVE COLLAGE Grades K-2

Goal: Students will recognize positive shapes and negative spaces.

Element of Design: space, shape

Principles: repetition, pattern, balance, rhythm

Art Terms: positive shapes and negative spaces, collage, overlap, pattern

Cross Curricular Application: Any holiday with representative shapes.

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Any Matisse cut paper design is acceptable.

Matisse, Henri, Beasts of the Sea, (Fauvism), (cut paper and paint), (1) *Art in Action Prints*, Program I, Coronado Pub. (2) *Art Works*, Level 6, Holt, Rinehart and Winston. (3) Shorewood #624, Shorewood Fine Art Repreductions.

Matisse, Henri, Jazz, Les Caldones, (Fauvism) Teaching Art Prints #8, *Discover Art Series*, Davis Pub.

Matisse, Henri, Composition with Masks (detail), (1) Teaching Art Kit, Grades 103 (card), *Discover Art Series*, Davis Pub.

PRODUCTION Approx. Time: I. 30 minutes
II. 30 minutes

Objective: Students will make a collage using positive shapes, negative spaces, and pattern.

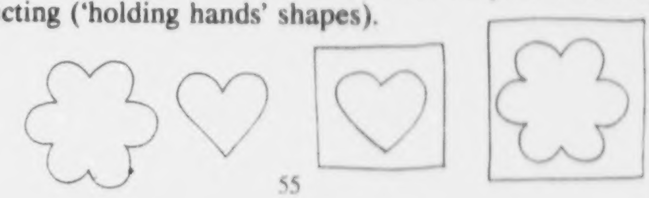
Teacher materials: samples of positive shapes and negative shapes/spaces

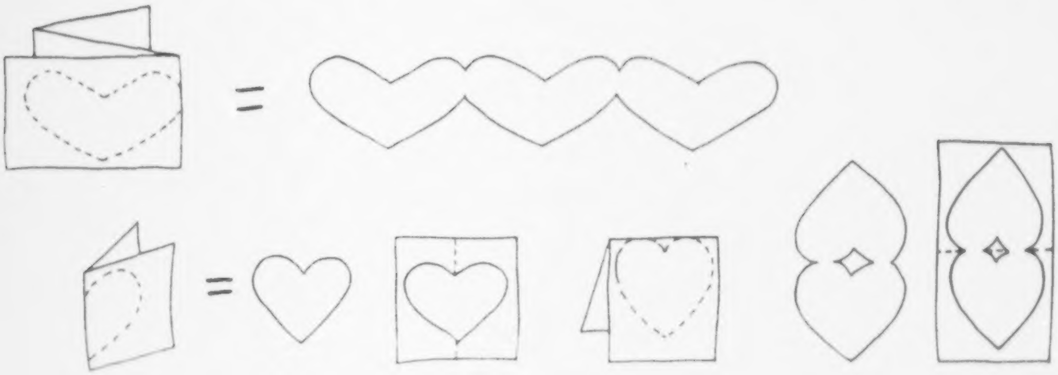
Student materials: 9 x 12 or 12 x 18 inch white construction paper; scissors; glue; multicolored pieces of construction paper cut to 2 x 2, 3 x 3, 3 x 9, 2 x 6, 2 x 4 inch; tempera in white and light colors; detail brush

Management/safety tips: Precut construction paper and stack by color and size. Put tempera in styrofoam egg carton cups or small containers.

Activity:

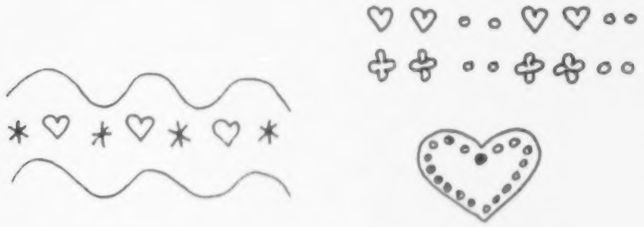
1. Make positive and negative heart and flower shapes. These can be individual or connecting ('holding hands' shapes).

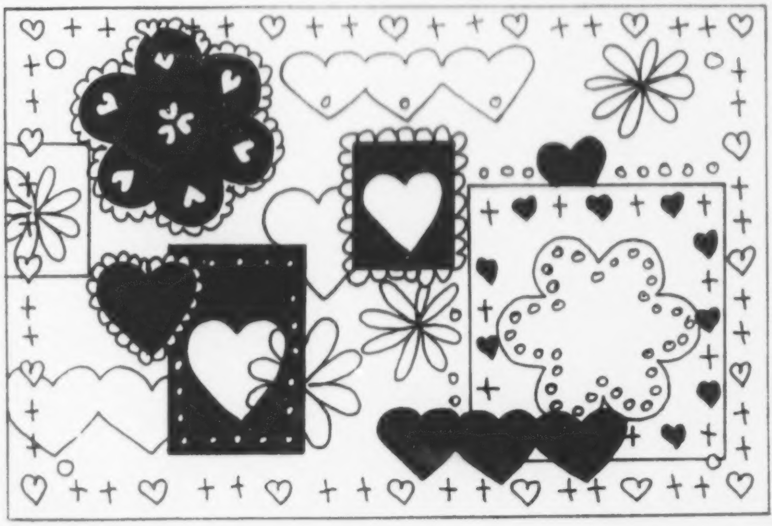




The shapes/spaces should be a variety of sizes and colors. Use these shapes to create a collage with repetition of shape and color. Both positive shapes and negative spaces must be used. Shapes should overlap each other.

2. Use tempera and detail brush to add detailed patterning to collage--dotted borders around hearts, smaller hearts around interior edges, rhythmic lines, and dotted patterns.





Sample Questions:

1. Why is your picture a collage?
2. Find two positive shapes.
3. Find two negative spaces.
4. Which pictures have painted patterns?
5. Which pictures have repeated shapes?
6. Find overlapped shapes.

LESSON IN SPACE: LANDSCAPE PAINTING Grades K-2

Goal: Students will experience using background, middle ground, and foreground.

Element of Design: space

Principles: proportion, balance

Art Terms: foreground, middle ground, background, landscape

Cross Curricular Application: Science: habitats; Social Studies: geographic regions

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Constable, John, The Haywain, (English landscape), Shorewood #215, Shorewood Fine Art Reproductions.
Gauguin, Paul Landscape at Le Poulder, (Post-Impressionism), (print), National Gallery of Art.
Renoir, Pierre Auguste, PortNeuf, Paris, (Impressionism), National Gallery of Art.
Renoir, Pierre Auguste, Oarsman at Chatou, (Impressionism) National Gallery of Art.
Turner, J. M. W., Mortlake Terrace, (Realism/Naturalism), National Gallery of Art.
Van Gogh, Vincent, Olive Orchard, (Post Impressionism), National Gallery of Art.
Van Gogh, Vincent, Landscape at Arles: The Orchard, *(1) Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1438, Shorewood Fine Art Reproductions.

PRODUCTION Approx. Time: 45 minutes

Objective: Students will produce a landscape painting with a foreground, middle ground, and a background

Teacher materials: photographs of various landscapes

Student materials: Oil pastel chalk in assorted colors, 1½ inches in length; 10 x 16 inch white construction paper; watercolors; brushes of various sizes; 12 x 18 inch colored construction paper for mounting; white glue, container for water

Management/safety tips: Put assorted oil pastels in small containers to be shared by several students. Background should dry before painting middle ground if hard edges are desired.

Activity:

1. Create a background by using a large brush and applying water to the entire sheet of the white paper from top to bottom. Use watercolors to cover the wet area, making overlapping brush stokes from left to right. For example, the entire paper

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could be painted in blues blending into blue-green. The approach will be determined by the subject chosen (sunset, blue sky, etc.).

2. Paint middle ground objects, such as hills, mountains, small trees and buildings, over wet background above or below center. Allow painting to dry.

3. Color larger objects into the foreground of the picture (house, trees, people, animals). Place the objects close to, but not touching, the lower edge of the paper.

4. Iron the back of the paintings, if needed, and mount on colored paper with glue.

EVALUATION

Sample Questions:

1. Why is your painting a landscape?
2. Does the landscape have a background and a foreground?
3. Are the objects in the front bigger or smaller than the objects in the back of the picture?

LESSON IN SPACE/TEXTURE: "OUT OF BOUNDS" COLLAGE Grades K-2

Goal: **Students will understand that space surrounds the image as well as extends beyond the boundaries of the page.**

Element of Design: space, texture

Principles: balance

Art Terms: boundary, collage, mixed media, texture, negative space

Cross Curricular Application: Science: pumpkin unit;
Language Arts and Social Studies: harvest time

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Klee, Paul, Senecio, Head of a Man, (Expressionist), (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1233, Shorewood Fine Art Reproductions.
Matisse, Henri, The Purple Robe, (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1126, Shorewood Fine Art Reproductions.
Picasso, Pablo, Juggler with Still Life, Petro Mañach, (Expressionism), National Gallery of Art Print.
Renoir, Pierre Auguste, Odalisque, (Impressionist), Metropolitan Museum of Art print, New York City, NY.
Vuillard, Edouard, Child Wearing a Red Scarf, Woman in a Striped Dress, National Gallery of Art Print.

PRODUCTION Approx. Time: 45 minutes

Objective: Students will create a mixed media collage which extends into space beyond the given space boundaries.

Teacher materials: pictures of pumpkins, jack-o-lanterns, scarecrows

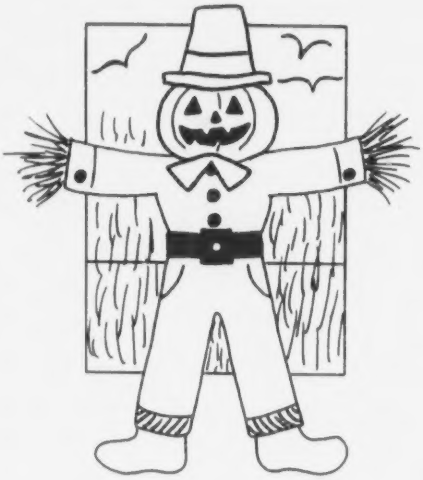
Student materials: 12 x 18 inch construction paper (white or light color), 4½ x 6 inch orange paper, wallpaper scraps, fabric scraps, yarn and fiber scraps, tempera, brushes of various sizes, box of construction paper scraps, scissors, glue

Management/safety tips: Students MUST use more than one material, preferably 4 or more. A 'painting station' saves spills and mess. Be sure to cover painting surface. All students must use tempera paint.

Activity:

1. Explain that the large paper is negative space (background). Cut a pumpkin shaped head from the orange paper. Draw with marker or cut and paste a jack-o-lantern face on the pumpkin head. Glue this to the large negative space area (background) ⅓ of the way down. Add a hat and hair using wallpaper, fabric, yarn, or construction paper scraps.

2. Give the scarecrow an upper and lower torso. These must extend off the paper beyond the outer boundary into outer space. Use wall paper or fabric for shirt and construction paper or wallpaper for the pants or the skirts. Add details--a belt, pockets, buttons, bows, and cuffs.



3. Add hands that look like straw (fiber or cut paper) and shoes or boots for feet.

4. LAST, with tempera, paint a textured background in the negative space area and any additional details desired, such as a horizon or birds. Assistance may be required to complete this part.

EVALUATION

Sample Questions:

1. What was used to make your collage?
2. What parts of your scarecrow extends beyond the boundaries of the paper?
3. How many textures did you use?
4. What mixed-media is in your picture?

LESSON IN TEXTURE: CRAYON RESIST DRAWING Grades K-2

Goal: Students will recognize textures and patterns in their environment.

Element of Design: texture

Principles: pattern/variety

Art Terms: crayon resist, texture, variety, pattern

Cross Curricular Application: Science: animals, birds, seashore, sea

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10-15 minutes

Artists/print(s)/Period or Style:

Dufy, Raoul, Castle by the Sea, (Expressionism), (landscape), National Gallery of Art.
Dufy, Raoul, Mediterranean Scene, (Expressionism), (landscape), (1) *Discover art Print*, Set A, Davis Pub. (2) Shorewood #1001, Shorewood Fine Art Reproductions.
Rousseau, Henri, Exotic Landscape, (Primitive), National Gallery of Art.
Rousseau, Henri, Surprised! Storm in the Forest, (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1428, Shorewood Fine Art Reproductions.

PRODUCTION Approx. Time: 30-45 minutes

Objective: Students will create a crayon resist painting.

Teacher materials: Construction paper to glue behind finished work as a mounting.

Student materials: watercolor paper, crayons, watercolors, brushes, water containers

Management/safety tips: Teach students how to use and cleanup paints and brushes. Squeeze the brush after each cleaning before dipping it into the water. Set aside a place to dry the wet paintings.

Activity:
Students draw a picture on the paper using crayons. Push hard with crayon so that there is a thick, waxy layer on the paper. Use many colors, filling the page. Encourage students to use a variety of lines to create interest through pattern and texture somewhere in the drawing.

Once the drawing is completed, the students will choose either one dark or one bright watercolor and brush over the entire drawing top to bottom. The paint will fill the spaces not colored by crayon and will be resisted by the waxy crayon creating an interesting, textured effect. Caution students not to overwork the painting.

This project could be used with various themes, such as outdoor or underwater scenes, animals, or birds.

EVALUATION

Sample Questions:

1. What was used to create textures and patterns in your drawings?
2. How did you create a variety of textures and patterns?
3. Why does crayon resist water color?

LESSON in Texture: Rubbings — Grades K-2

Goal: Students will identify textures in their daily environment.

Element of Design: texture

Principles: variety

Art Terms: texture, sensory words (i.e., shiny, dull, rough)

Cross Curricular Application: Health: sensory awareness
Tana Hoban, *Is It Rough? Is It Smooth? Is it Shiny?*, Greenwillow Books, 1984.
Pluckrose, Henry, *Think About* books. Watts, Franklin, *Touching*, 1986.

AESTHETIC SCANNING/HISTORY/CRITICISM — Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Van Gogh, Vincent, Wheat Field and Cypress Trees, (Impressionism), National Gallery of Art Print.

Van Gogh, Vincent, Bedroom at Arles, (1) *Discover Art Prints*, Set B, Davis Pub. (2) Shorewood #1438, Shorewood Fine Art Reproductions. (3) Teaching Art Prints #9, *Discover Art Series*, Davis Pub. (4) Teaching Art Kit, Grades 4-6, (card), *Discover Art Series*, Davis Pub.

PRODUCTION — Approx. Time: 15-30 minutes

Objective: Students will create rubbings on paper.

Teacher materials: examples or photos of various everyday objects exhibiting different textures, such as eggs in a basket, a brick wall, or the bark of a tree.

Student materials: large pieces of dark crayons with paper wrapper removed, large pieces of newsprint or bond paper.

Management/safety tips: Do **not** take rubbings from objects that could be damaged by pressure.

Activity:
Rubbings are an exercise in observing textures. Talk with the students about texture as an element in our everyday lives. A feeling of texture is perceived through sight or touch. Encourage students to search their immediate environment for a variety of textures.

Demonstrate how to make a rubbing by placing newsprint or bond paper on top of an object, such as a wood floor, and rub with the wide side of the crayon, pressing hard to pick up the texture. Complete several rubbings to illustrate variety. The students will choose the objects for rubbings. They may duplicate other student's rubbings. Fill the page with five or more rubbings.

EVALUATION

Sample Questions:

1. What five textures did you use?
2. How many different varieties in texture did you use?
3. How is the space of your paper filled?

LESSON ON TEXTURE: COLLAGE OF RUBBINGS Grades K-2

Goal: Students will recognize a variety of textures in their daily environment.

Element of Design: texture

Principles: variety

Art Terms: collage, texture

Cross Curricular Application: Science: nature walk

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10-15 minutes

Artists/print(s)/Period or Style:

Braque, George, Still Life with Playing Card, (Cubism), (print), National Gallery of Art.
Braque, George, Still Life: Le Jour, (Cubism), (collage), (1) *Art Appreciation Print Program*, AE 141, Art Education. (2) Shorewood #1041, Shorewood Fine Art Reproductions.

Carle, Eric, *The Very Hungry Caterpillar*, Philomel Books, 1990.

PRODUCTION Approx. Time: 20-30 minutes

Objective: Students will create a collage of rubbings.

Teacher materials:

Student materials: large pieces of colored crayon with paper wrappers removed, newsprint or bond paper, glue, scissors, construction paper, pencil

Management/safety tips: If rubbings are being done outside of the classroom, set perimeters for student activity.

Activity:
This is a follow-up to the first activity on rubbings. Have the students create rubbings from materials in the classroom or other chosen location. Using different colors on newsprint or bond paper, create a collection of texture rubbings. Students will cut random or chosen shapes from their rubbings. To create a collage, students will arrange and glue these shapes onto a construction paper background. Students may also draw on newsprint or bond paper to add detail. To their collage, the drawing is secondary to the cut paper application.

EVALUATION
Sample Questions:

1. What rubbings did you use to create a collage?
2. What did you include in textures to add variety?

3. What did you use for additional drawings?
4. Can you find a collage you enjoy other than your own?

LESSON IN COLOR: COLOR FAMILY RESIST Grades K-2

Goal: Students will create a color resist painting using warm or cool colors.

Element of Design: color

Principles: emphasis, unity

Art Terms: warm/cool colors, artist, painting, facial features

Cross Curricular Application: Robert N. Munsch, *A Promise is a Promise*, Greenwillow Books, 1984, (illustrations using cool colors)

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Chagal, Marc, I and the Village, (Expressionism), (profile face), (warm and cool), (1) *Discover Art*, Set B, Grades 4-6, Davis Pub. (2) Shorewood #1214, Shorewood fine Art Reproductions.

Klee, Paul, Senecio, Head of a Man, (Expressionist), (mostly warm) (1) *Discover Art Prints*, Set A, Print 16, Davis Pub. (2) Shorewood #1233, Shorewood Fine Art Reproductions.

Van Gogh, Vincent, The Starry Night, (Impressionism), (mostly cool), (moon), (1) *Art in Action Prints*, Program II, Print 29, Coronado Pub. (2) *Discover Art Prints*, Set A, Davis Pub. (3) Teaching Art Kit, Grades 1-3, Print #1, *Discover Art Series*, Davis Pub. (4) Shorewood #1399, Shorewood Fine Art Reproductions.

PRODUCTION Approx. Time: 35 minutes

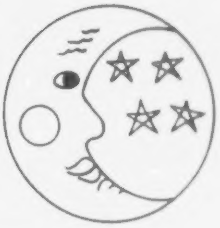
Objective: Students will name the paintings and name the warm and cool colors. Students will create color resist painting using warm or cool colors to give unity to the painting.

Teacher materials: 2 large aluminum pie pans, one for blue (or other cool color) and one for orange (or other warm color) paint, 18 x 20 inch white construction paper, six 2-inch foam brushes, oil pastels, large circle templates with 12 inch radius (one for each group of students). Watercolor and crayons may be substituted.

Student materials: pencil, scissors, paper, and oil pastels

Management/safety tips: Place large sheets of used bulletin board paper on the floor for painting areas. Use a pie pan for watered blue paint (mix approximately ½ water and ½ paint) and 3 foam brushes on one area on the floor. Put pie pan of watered orange paint and brushes in another paper covered area. Arrange desks in groups of 4 to share materials. Fluorescent blue and orange paints are fun to use. Students must wash hands after using oil pastels.

Activity:
After a discussion of the prints, the teacher will discuss how some artists paint moons and suns with human facial features. What colors would you use in painting a sun? a moon? Divide the class in half. One group will draw moons and the other will draw suns. Draw or trace around large circle template onto white paper. The moon group will use cool colors in oil pastels. The sun group will use warm colors in oil pastels. Students will color in facial features (brow lines, cheeks, and sun rays) with oil pastels. Emphasize some feature by adding white or black to it in someway. When the features are complete, place the drawings on a surface that will absorb moisture and brush a wash of cool or warm color over the entire drawing. Students will cut out their paintings and display.



EVALUATION
Sample Questions:

1. Hold up all of the moon pictures which used cool colors.
2. Hold up all of the sun pictures which used warm colors.
3. How did you create unity?
4. Name the cool and the warm oil pastel colors used.
5. Why does the oil pastel show through the paper?
6. Name the feature which was emphasized.

LESSON IN COLOR: PRIMARY COLOR DESIGN Grades K-2

Goal: Students will make a design using primary colors and basic shapes.

Element of Design: color, shape

Principles: variety, repetition

Art Terms: primary colors, design

Cross Curricular Application: Math: shapes, angles.
Tana Hoban, *Is it Red?, Is it Yellow?, Is it Blue?: An Adventure in Color*, Greenwillow Books, 1978, (book and filmstrip)

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Mondrian, Piet, Composition with Red, Blue, Yellow, (Cubism), National Gallery of Art.
Vasarely, Victor, Zebegon, (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1418, Shorewood Fine Art Reproduction.

PRODUCTION Approx. Time: 30 minutes

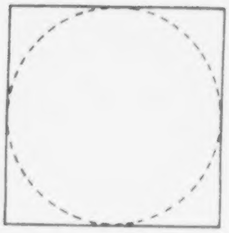
Objective: Students will make a design using primary colors and basic shapes.

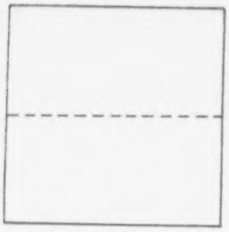
Teacher materials: 9 x 12 inch white construction paper, pre-cut strips of primary colors in various lengths ½ to 1" wide, pre-cut 1 to 3" squares in primary colors

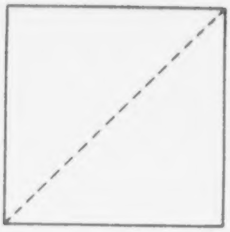
Student materials: scissors, glue, 9 x 12" white construction paper

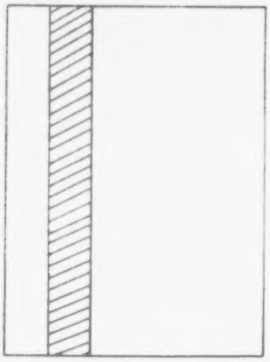
Management/safety tips: Pre-cut strips and squares will save time.

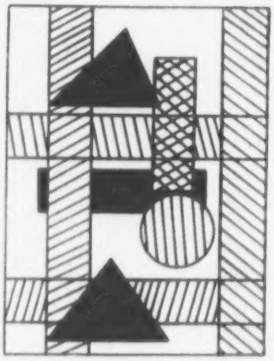
Activity:
Distribute white paper, primary colored strips, primary colored squares to the students. This activity will be structured. Teacher will demonstrate how to cut a circle shape from a square by cutting off corners; demonstrate how to cut a rectangle from a square by folding and cutting the square in half; and demonstrate how to cut a triangle from a square by folding and cutting in half diagonally. Assist students with the application of their first strip. Then, have students plan where other strips and shapes will be placed before gluing. Check for a variety of shapes and the repetition of colors to complete the design.











EVALUATION

Sample Questions:

1. What basic shapes did you use?
2. Name the primary colors?
3. Name the colors in your composition?
4. What colors did you repeat?
5. How many different sizes did you make of a shape?

LESSON IN COLOR: NEUTRAL AND PURE COLOR Grades K-2

Goal: **Students will produce a chalk drawing using neutral colors and one pure color.**

Element of Design: color

Principles: emphasis

Art Terms: neutral colors, pure colors

Cross Curricular Application: Brinton Turkle, *Thy Friend, Obadiah*, Viking Press, 1969, (neutral and true color illustrations)

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

O'Keefe, Georgia, Ranchos Church, (1) *Discover Art Prints*, Set B, Print 17, Davis Pub. (2) Shorewood #1735, Shorewood Fine Art Reproductions.

Tanner, Henry, The Banjo Lesson. (Realism), (1) *Discover Art Prints*, Set A, Grades 1-3, Davis Pub. (2) Teaching Art Prints #2, Grade 1-3, *Discover Art Series*, Davis Pub. (3) Shorewood #978, Shorewood fine Art Reproductions.

PRODUCTION Approx. Time: 30 minutes

Objective: Students will produce a chalk drawing on paper using neutral colors and one pure color.

Teacher materials: 12 x 18 inch grey construction paper, colored chalk in neutral colors (grey, black, white), colored chalk in primary and secondary colors, a container of sugar water (2 tablespoon sugar and 1 cup water) for each group of 4 students.

Student materials: 9 x 12, 4½ x 6", or 12 x 18 grey construction paper

Management/safety tips: This lesson uses wet chalk which is chalk dipped in sugar water. Dry chalk is very toxic. Do not use. Wash hands and chalk immediately after using. Use non-aerosol hair spray as a fixative on finished chalk work, if desired. Spraying should be done outside of the building.

Arrange the students' desks in groups of 4 to share materials. Chalk dipped in sugar water will not smear as readily.

Activity:
Students will create a picture using all of the neutral colors plus one pure color which is either a primary or a secondary color. Discuss pictures that adapt to neutral colors; i.e., animals, buildings, or landscapes. Have students plan what they choose to draw. Distribute

paper. Have the students experiment with dry chalk dipped into sugar water. Create an area for emphasis. Let work dry during cleanup time.

Alternate procedure: Cover the surface of the grey with a light coat of water. Dip the grey paper quickly in and out of water. The students can apply dry chalk directly onto the wet paper, using either the end or side of the chalk. No sugar is needed for this method. However, chalk must be used rapidly before paper dries.

EVALUATION

Sample Questions:

1. What are the neutral colors?
2. Which pure color did you use?
3. What is the most important part of your picture?
4. How did you make your emphasis more important than other areas?

ART LESSON PLAN FORM

LESSON: ____________________

Goal: ____________________

Element of Design: ____________________

Principles: ____________________

Art Terms: ____________________

Cross Curricular Application: ____________________

AESTHETIC SCANNING/HISTORY Approx. Time: ____________

Artists/Prints(s)/Period or Style:

____

____

____

(Relate print(s) to the elements and the principles of the lesson through the questioning process.)

PRODUCTION Approx. Time: ____________

Objective: Students will ____________________

(Write objective on the board.)

____

Teacher materials: ____________________

Student materials: ____________________

____

Management/safety tips: ____________________

Activity:

EVALUATION: Have the goals and objectives of the lesson been met?
Questions for students.

THIRD GRADE

Artwork by Izar Gorrindo — Third Grade
Hayden Lake School, Hayden Lake

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GOALS AND OBJECTIVES

THIRD GRADE

I. ART AESTHETICS

A. Goal: Students will respond to a work of art in a knowledgeable manner.

Objectives: Students will

1. analyze art reproductions/works of art as a preface to any art lesson, whether or not the lesson is integrated with other curriculum.
2. study art reproductions/works of art. The teacher will direct attention to specific art elements or principles used in the reproductions.
3. evaluate and give an emotional response to a work of art.

II. ART HISTORY

A. Goal: Students will study artists and their artistic styles.

Objectives: Students will

1. demonstrate familiarity with the art of a few specific artists.
2. demonstrate familiarity with a few specific styles of art.

III. ART CRITICISM

A. Goal: Students will explain, interpret, and analyze art work, their own and that of others.

Objectives: Students will

1. complete a work of art and put it on display.
2. explain, interpret, and analyze their own art work and answer specific questions regarding the art production.
3. examine their own and the art work of other students and answer specific questions regarding the art production.

IV. ART PRODUCTION

A. Goal: Students will demonstrate an understanding of art concepts through art productions.

Objectives: Students will

1. respond to hands-on activities to reinforce knowledge of art elements and principles.
2. create art productions using a variety of art media.
3. demonstrate the use and care of a variety of art tools and equipment.

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LESSON IN LINE: ABSTRACT DRAWING

Grade 3

Goal: Students will acquire knowledge of lines and be able to use lines to create shapes.

Element of Design: line, shape

Principles: unity, movement, balance

Art Terms: abstract, geometric, free form, unity, overlap

Cross Curricular Application: Social studies: Spanish culture

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Miro, Joan, The Harlequin Carnival, (Surrealism), *Discover Art Kindergarten Prints*, #13, Davis Pub.

Miro, Joan, People and Dog in the Sun, (Surrealism), (1) *Discover Art Prints*, Set A, , Print 18), Davis Pub. (2) Shorewood #1173, Shorewood Fine Art Reproduction.

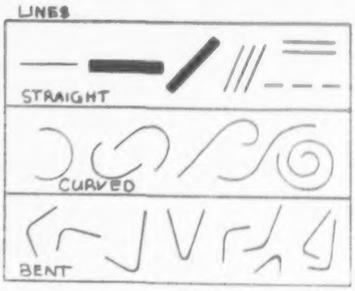
PRODUCTION Approx. Time: 45 minutes

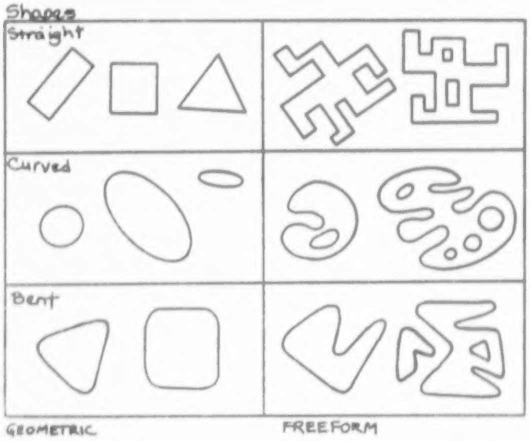
Objective: Students will follow the directions which will create an abstract drawing in which lines are used to make geometric and free-form shapes. Create a balanced drawing with color, leaving at least three areas free of color.

Teacher materials: an overhead showing kinds of lines and shapes and steps for the abstract drawing.

Student materials: 18 x 12 inch white construction paper, pencil, ruler, oil pastel set (or crayons).

Management/safety tips: Keep materials put away during scanning. After each direction is given check the students' drawings quickly to see if directions are being followed. Pastels smear easily, so urge the students to handle their drawings with care. Tell the students they are not to begin drawing until they are instructed to do so.

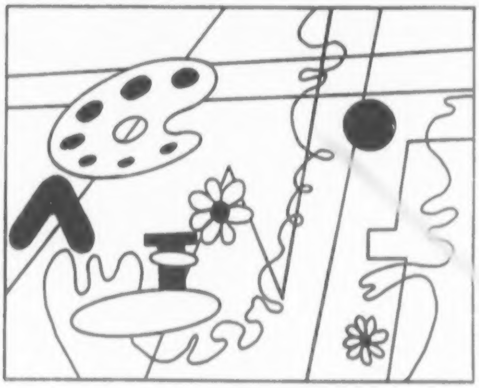


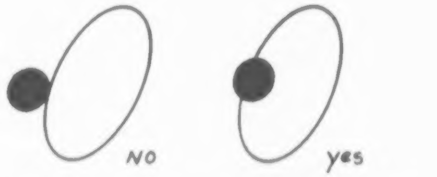


Activity:
On an overhead, review the lines and shapes. Scan the art work, People and Dog in Sun. Ask students: What kinds of lines do you see? If you wanted to travel from the red sun to the big face down in the opposite corner, which lines would you follow? Trace a path with your finger. Which parts of the traced path are straight, bent, or curved. When tracing, which lines show more movement than others? How is color used to achieve balance? Are there shapes that are left uncolored? How many circles are there? Can you find a circle only half colored?

Hand out 12 x 18" white construction paper to each child and a pencil and/or ruler, if needed

1. Turn the paper in any direction.
2. Draw four or more straight lines, beginning at the edge of the paper, and run off another edge of the paper. They may cross over each other.
3. Make three or more different sized curved shapes at any location on the paper.
4. Make a straight shape that overlaps one of the curved shapes.
5. Make two curved lines which change direction. Start and finish on an edge.
6. Draw at least one or more shapes (curved, straight, or bent) that resemble an animal, plant, or thing.
7. Draw a bent shape.
8. Color the abstract using oil pastels. Leave at least three or more of the shapes/spaces blank. (see examples).





Shapes: Avoid just touching shapes as that creates tangents.

EVALUATION
Sample Questions:

1. What did you abstract in your picture?
2. Find curved, bent, and straight lines.
3. Which shape is free form?
4. How did you use color to balance your picture?
5. Which lines of your picture moves more than others?
6. What gives your picture unity? theme? line? shape? color?

LESSON IN SHAPE: CUT PAPER DESIGNS Grade 3

Goal: The students will study four balanced design layouts and will apply what they learn in cut paper designs.

Element of Design: shape

Principles: repetition, balance, pattern

Art Terms: design, repeated pattern, radial design, formal (symmetrical) and informal (asymmetrical) design (See examples at end of this lesson.)

Cross Curricular Application: Any subject in the curriculum.

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Matisse, Henri, Beasts of the Sea, (Fauvism), (cut paper and paint), (1) *Art in Action Prints*, Program II, Print 16, Coronodo Pub. (2) *Art Works*, Level 6, Transparency II-83, Holt, Rinehart and Winston. (3) Shorewood #624, Shorewood Fine Art Reproductions.

Matisse, Henri, Large Composition with Masks, (1) Teaching Art Kit, Grades 1-3, (card), (detail), *Discover Art Series*, #19, Davis Pub. (2) Print, National Gallery of Art.

Any of Matisse's cutout designs could be used.

PRODUCTION Approx. Time: 60 minutes

Objective: Students will cut identical shapes of varying sizes, view four balanced layouts, and create a design using one of the four layouts.

Teacher materials: Chart of shapes, chart showing samples of the 4 layouts. (See examples.)

Student materials: 3 sheets of lightweight, colored, fadeless art paper 12 x 18" black construction paper; pencil; scissors; paste; damp paper towel; newspaper.

Management/safety tips: Keep hands clean with the damp towel. Do not glue shapes down until all shapes have been laid out according to plan.

Use construction paper or fadeless art paper, which has very bright colors. Paste the shapes on black paper.

Activity:
Cover the work area with newspaper. Students will share the shape charts. Discuss curved shapes and straight shapes; geometric shapes; and free-form shapes.

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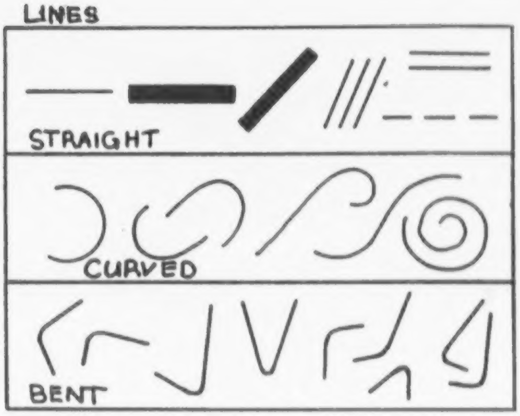
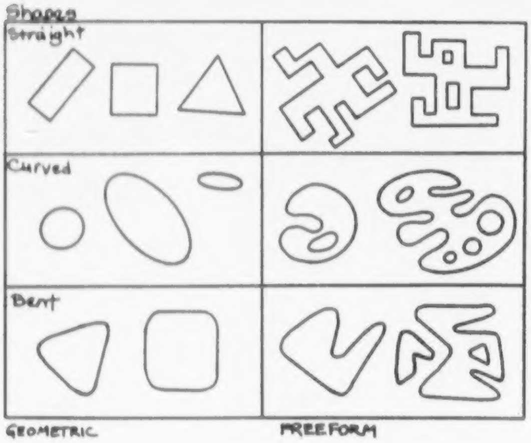
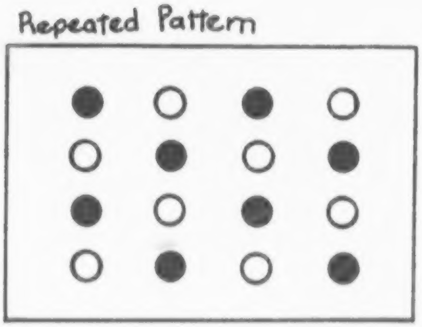
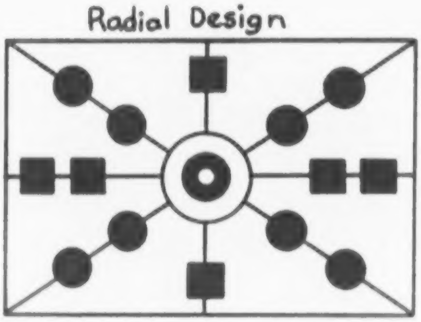
Discuss the Large Composition with Masks, an art work by Henri Matisse. Ask students: Can you find identical shapes? Can you find shapes that are similar but not identical? Do you like to look at the collage? Why? Where do you see a pattern using shapes? Using color?

Share the chart showing four ways to arrange shapes; i.e., repeated pattern, radial design, formal design, and informal design. Encourage students to keep the shapes simple and to cut the shapes freehand without drawing them first. That is how Matisse did it. Demonstrate how to fold paper twice to cut four identical shapes. Encourage students to cut out additional shapes varying in size and color. Show them how to trim the edges of some shapes so they are similar but not identical. Have students arrange their shapes on a large sheet of paper in one of the four patterns. Additional shapes may need to be cut. Paste the edges of each shape, clean hands, and press shapes down. Continue until the entire design is pasted down.

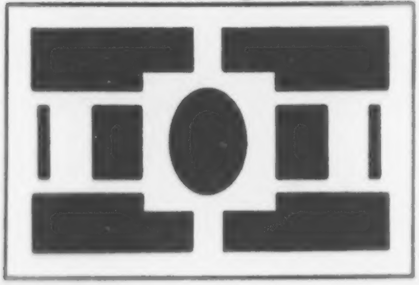




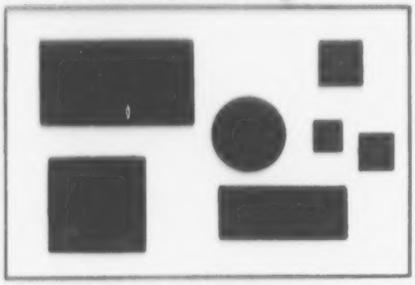


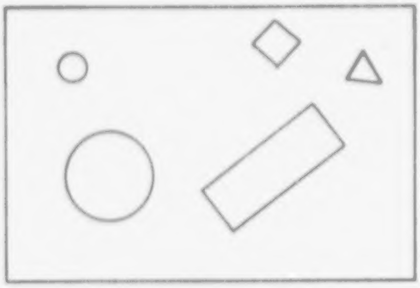


Formal Design



Informal Design





No Balance

EVALUATION

Sample Questions:

1. What design layout did you use? (formal, informal, radial, repeated)
2. What shapes did you use? (curved, straight bent, geometric, or free form)
3. Which layout chart does your layout match? Hold up your layout when teacher holds up the chart.

LESSON IN FORM: CLAY ANIMAL SCULPTURE Grade 3

Goal: The students will be able to identify symmetrical balance in sculptures.

Element of Design: form

Principles: proportion, balance

Art Terms: sculpture, sculptor, symmetrical, balance

Cross Curricular Application: Science: animals; Geography: animals, Eskimos, Indians

AESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Alpaca, (Inca Empire), (silver sculpture), Teaching Art Prints #19, *Discover Art Series*, Davis Pub.
Chagall, Marc, Colima Standing Dog, (earthenware) Teaching Art Prints #16, *Discover Art Series*, Davis Pub.
Gwathney, Robert, Hippopotamus, XII Dynasty, (tomb figure), Teaching Art Kit, Grades 1-3, Print #3, *Discover Art Series*, Davis Pub.
Eskimo or Indian sculptors can be used.

PRODUCTION

Approx. Time: 45 minutes

Objective: Students will create a clay sculpture of a penguin or other animal by modeling a balanced form.

Teacher materials: pictures of real penguins and other animals, same material as students.

Student materials: 3 x 3 x 1 inch thick piece of clay, pencil, container of water, clayboard (cloth or canvas stapled to a lightweight board), or newspaper, unbent paper clip.

Management/safety tips: Water can be shared by two students. Continually smooth out cracks in the clay with fingertips as you work. Do not roll out coils of clay too long or too thin. Students should show individuality and creativity in the construction of their penguins or animals.

Activity:
Share the pictures of the penguins and other animals. Share models you may have of animal sculptures. Scan your print. Ask students: What shape is used in the body? The head? How are facial features sculpted? What feature shows balance? Is the sculpture in real life proportions or miniature proportions?

Teacher demonstrates making a simple animal sculpture, such as the following penguin demonstration.

1. Break off 2 pieces of clay about the size of a grape. These will be the flippers. Set them aside. (figure 1)
2. Squeeze and pat the remainder of the clay into a ball.
3. Place the ball on the work surface and gently roll it back and forth until it is elongated.
4. Gently tap the end of the form against the table, then set it on the flattened surface.
5. Shape the upper end into a point then start at the middle and bend the point to one side. Use water on your fingertips to smooth cracks only if the cracks cannot be smoothed without water, since water weakens the clay. (figure 2)
6. Make the flippers by rolling the pieces you set aside into 2 short coils. Now flatten. Pinch one end so it is narrower. Attach flippers to each side below the head. Press flat, wide end to body and make 3 cuts through flipper and body with the paper clip to anchor flippers to the body. Use fingertips to smooth out cuts and lumps. Use water if necessary (figure 3).
7. Add eyes by piercing a hole with a pencil point on each side of the head (figure 4).
8. Hollow out form from the bottom if thicker than ½ inch.
9. Encourage students to try other animals. Break off small amounts of clay for number of legs, snouts, etc. Try different positions; i.e., lying down, rolling over, etc.

EVALUATION

Sample Questions:

1. Does your clay form stand upright? lay down? sit?
2. Identify the forms that are made with the clay.
3. What does it mean to have the clay form symmetrically balanced?
4. What makes your form a sculpture?
5. How did you attach parts to keep them from falling off?

Steps to produce sculpture:

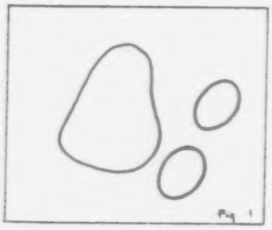


Fig 1

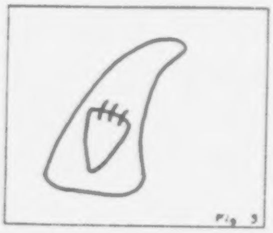


Fig 3

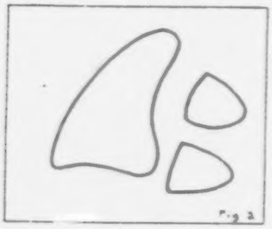


Fig 2

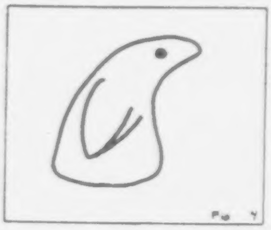


Fig 4

LESSON IN SPACE: SPONGE LANDSCAPE

Grade 3

Goal: The students will divide space for a landscape and create distance.

Element of Design: space

Principles: proportion, variety

Art Terms: landscape, foreground, middle ground, background, space, city scape, seascape, overlap

Cross Curricular Application: Science: trees, ecology, seasons

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AESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Constable, John, Wivenhoe Park Essex, Shorewood #201, Shorewood Fine Art Reproductions.
Inness, George, The Coming Storm, (landscape), (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #837, Shorewood Fine Art Reproductions.
Monet, Claude, Banks of the Seine, (Impressionism), National Gallery of Art Print.
Rembrandt, Rijnuan, Three Trees, (Dutch School), (print), National Gallery of Art.
Sicely, Alfred, Autumn Landscape, (landscape), Shorewood #1331, Shorewood Fine Art Reproductions.
Or any landscape with different divisions of space.

PRODUCTION

Approx. Time: 30-40 minutes

Objective: Students will create a landscape planning the divisions of space as sky and land with a tree in the foreground and one in the background. The sky touches the land.

Teacher materials: several examples of landscapes. Teacher uses the same supplies the students use.

Student materials: 12 x 18" white construction paper, 4 damp 2 x 2 inch sponges, newspaper, tempera in light blue, light green, dark green, brown, yellow, red, and white. A brush may be used to apply paint to sponge, or carefully dip sponge and wipe off excess paint on container.

Management/safety tips: You may choose to do a pre-lesson on how to paint with sponges. Practice dragging the sponge, rotating the sponge onto its edge, and 'stamping' with the sponge. Tempera should be the consistency of thin pudding. Thicken tempera with liquid starch; thin tempera with water.

Activity:
Discuss several landscapes by scanning; i.e., by making observation statements of perceptions regarding the art work and/or its compositional characteristics. Discuss how artists plan to use the space before they begin to paint their landscapes. Ask students: Where do the sky and land meet in each painting? Which artist uses more space for the sky? Which artist uses more space for the land? How does the artist make objects appear closer? Farther away?

Cover the work area with newspaper. Place the paper horizontally. Demonstrate a painting quickly. Explain that center division is to be avoided since equal division is not interesting. Demonstrate each part before the students participate. Encourage individual preference for above or below center line, variety in landscape shapes, and colors used.

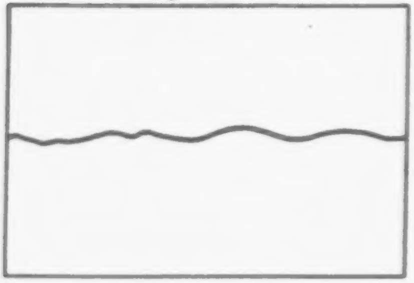
Use wide horizontal strokes of the sponge to fill the entire paper with light blue. Before the blue dries, use light green (will turn to blue-green) and sponge stroke from left to right for a mountain ridge above or below center.

Use the second sponge to stamp on the light green grass. Start with a stamped light green line that overlaps the bottom of the mountain; then stamp to the bottom of the paper for the rest of the grass. (Small dark green areas may be stamped in for contrast using a third sponge.)

Paint a large brown tree in the lower left hand corner, using a fourth sponge. Start with the trunk and roll the sponge onto its edge as you add the branches. The tree should taper up. Paint a small tree, or shrubs, near the background. Stamp clumps of leaves or blossoms on the ends of the branches with various colors (fall, spring, winter, or summer). Highlight with a little light color or white.

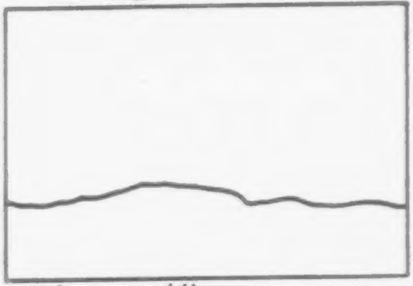
Three possible divisions of space:

1/2 sky 1/2 land



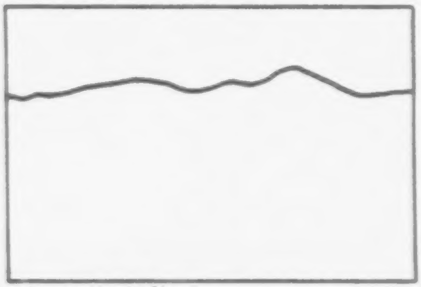
avoid exact division

3/4 sky 1/4 land



below middle

1/4 sky 3/4 land



above middle

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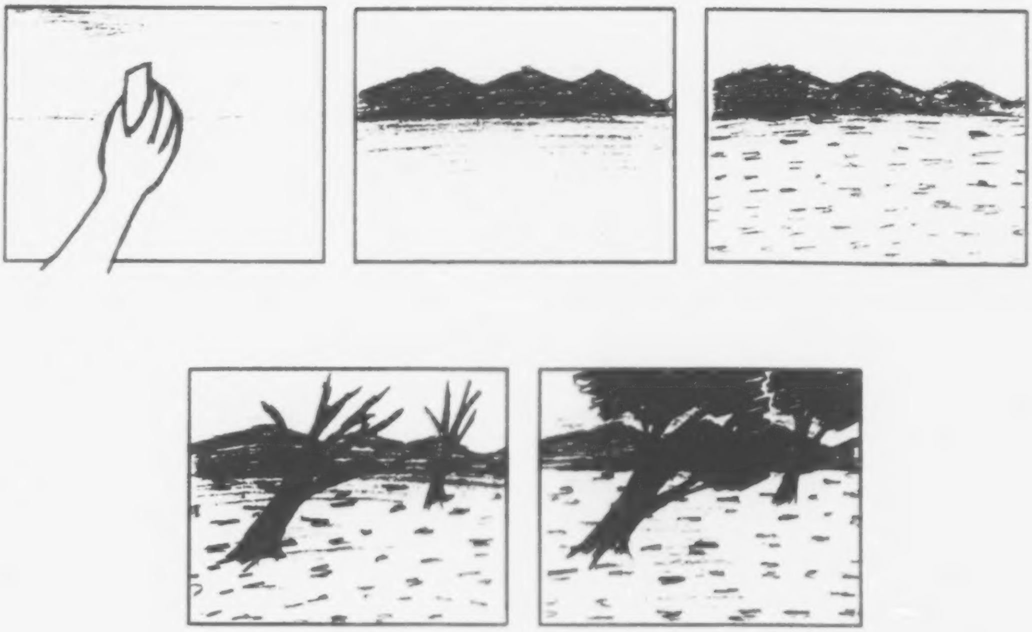
Steps in production:



EVALUATION

Sample Questions:

1. Is your space divided above or below the center?
2. Which tree is larger in the foreground? background?
3. Why is the tree in the background smaller?
4. Where does the land touch the sky?

LESSON IN TEXTURE: PENCIL DRAWING OF AN ANIMAL Grade 3

Goal: The students will use pencil lines and shapes to create texture.

Element of Design: texture (lines/shapes)

Principles: pattern, repetition, variety

Art Terms: texture, pattern

Cross Curricular Application: Science unit on animals

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 minutes

Artists/print(s)/Period or Style:

Dürer, Albrecht, Young Hare, (German Renaissance), (Realism), (1) *Discover Art Prints*, Set A, Print 6, Davis Pub. (2) Shorewood #1185 Dr., Shorewood Fine Art Reproductions.

Ruben, Peter Paul, Lion, *Art in Action*, Program II, #26, Coronado Pub.

PRODUCTION Approx. Time: 30 - 45 minutes

Objective: Students will create a drawing of an animal shape using lines to suggest texture and pattern.

Teacher materials: pictures of animals and birds with fur, feathers, skin, and natural patterning

Student materials: pencil, eraser, drawing paper 9 x 11 inch

Management/safety tips: Stress textures and patterns. This will be easier to show if the animal, or a part of an animal, is drawn quite large on the paper.

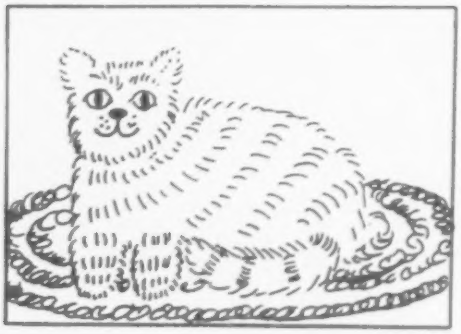
Activity:
Share animal pictures with the students. Discuss the different animal coverings. Discuss Young Hare. Ask students: If you touch the hare, how would it feel? Why do you think you feel this way? How has the artist made this hare look real? Why did the artist use a plain background? How is the hair on the back different from the hair on its ears? How does the artist show the difference?

The students will choose an animal or bird to draw. They may outline the animal first with an eraser or light pencil if needed. Using textural lines, go around the outline of the animal. Use lines to create a pattern, if needed. Use lines to create fur, feathers, or skin (example, scales). Encourage use of lines that are thick, thin, curved, or straight. When the animal is finished, background may be filled in.

EVALUATION

1. What lines and shapes were used to create your animal?
2. What is the animal you drew?
3. What kind of texture does your animal have? (rough, smooth, hairy)

Examples of texture drawings.



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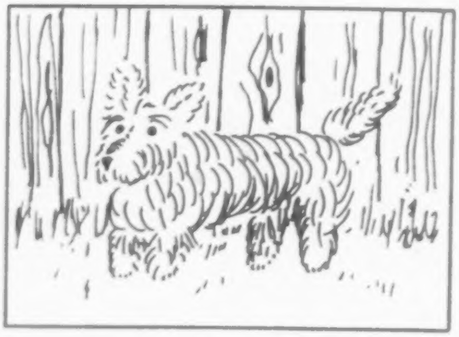


B

LESSON IN COLOR: ABSTRACT WEATHER PAINTING Grade 3

Goal: The students will demonstrate ability to mix secondary colors from primary colors and use those colors to express feelings about weather.

Element of Design: color

Principles: variety, movement, emphasis

Art Terms: primary, secondary, and neutral colors, abstract, expressionist

Cross Curricular Application: Science: weather

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 10 - 15 minutes

Artists/print(s)/Period or Style:

Kandinsky, Wassily, Composition: Storm, (Expressionism), (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1733, Shorewood Fine Art Reproductions.

Kandinsky, Wassily, Improvisation 31, Sea Battle, *Art in Action Prints*, Program I, Coronado Pub.

Any abstract painting that expresses emotions.

PRODUCTION Approx. Time: 45 - 60 minutes

Objective: The students will create with color, line, and shape a painting about weather and feelings about weather.

Teacher materials: color chart, blackboard, chalk

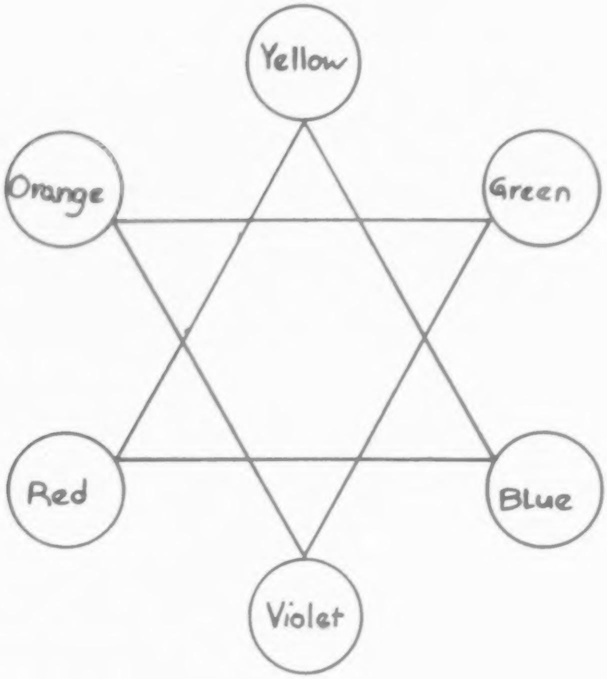
Student materials: tempera paint--red, yellow, blue, black, and white, brush, water, 11 x 18 inch white, grey, or black construction paper, newspaper

Management/safety tips: Use ice cube trays or egg carton and squirt paint from plastic ketchup bottles. Paint can be mixed in the empty slots of the ice cube tray. If a 15 cube tray is available, put the 5 paints down the center and two students can share the tray mixing their colors on either side.

Activity:

Brainstorm with the class various kinds of weather and the feelings associated with that weather. Discuss colors, shapes, and lines that might represent that weather. Draw on board to illustrate (students can help). Scan Composition: Storm. Discuss abstract paintings. Ask students: When you look at this painting, what colors do you see? What colors do you see most frequently? Are most of the colors dark or light? What different kinds of lines do you see? What colors are the lines? Are the lines all going in one direction? On your example, show with your hand the direction of some of the lines. Does anything in this painting remind you of a storm? or being in a storm? Which things remind you of this? Is there any place in this painting that seems restful? Why?

Use the color chart to review color mixing with the primary and neutral colors. Cover the work area with newspapers. Students will each paint a picture of weather, mixing their own colors. Suggest that large shapes be painted first. Then add details. While the class is painting, comment individually on the kind of weather and mood each student is trying to capture. A cassette of stormy sounds (rain, wind) could be played while students paint.



EVALUATION
Sample Questions:
1. Name the primary colors used to make green. orange. violet.
2. How do you lighten a color? (white or more water?)
3. How do you darken a color?
4. What kind of weather did you paint?
5. How does your painting make you feel?

ART LESSON PLAN FORM

LESSON: ______________________________

Goal: ______________________________

Element of Design: ______________________________

Principles: ______________________________

Art Terms: ______________________________

Cross Curricular Application: ______________________________

AESTHETIC SCANNING/HISTORY Approx. Time: __________

Artists/Prints(s)/Period or Style:

____

____

____

(Relate print(s) to the elements and the principles of the lesson through the questioning process.)

PRODUCTION Approx. Time: __________

Objective: Students will ______________________________

(Write objective on the board.)

____

Teacher materials: ______________________________

Student materials: ______________________________

____

Management/safety tips: ______________________________

Activity:

____

EVALUATION: Have the goals and objectives of the lesson been met?
Questions for students.

FOURTH GRADE

Artwork by Joshua Human — Fourth Grade
East Canyon School, Vallivue District

GOALS AND OBJECTIVES

FOURTH GRADE

I. ART AESTHETICS

A. Goal: **Students will respond to a work of art in a knowledgeable manner.**

Objectives: Students will

1. analyze art reproductions/works of art as a preface to any art lesson, whether or not the lesson is integrated with other curriculum.
2. study art reproductions/ works of art. The teacher will direct attention to specific art elements or principles used in the reproductions/works of art.
3. evaluate and give an emotional response to a work of art.

II. ART HISTORY

A. Goal: **Students will study artists and their artistic styles.**

Objectives: Students will

1. demonstrate recognition of the work productions of several specific artists.
2. demonstrate recognition of specific styles of art.

III. ART CRITICISM

A. Goal: **Students will explain, interpret, and analyze their own art work and the work of others.**

Objectives: Students will

1. complete a work of art and display it for the class.
2. demonstrate their own art work and answer specific criticism questions about their art production.
3. examine their art work and the art work of other students to relate what is seen; what elements and principles are used; what the meaning of the work is to them; and what feeling or mood the work has for them.

IV. ART PRODUCTION

A. Goal: **Students will demonstrate an understanding of the critical components of art through their own art productions.**

Objectives: Students will

1. participate in as many hands-on activities as possible to reinforce knowledge of art elements and principles.
2. create art productions using a variety of art media.
3. demonstrate the use and care of a variety of art tools and equipment.

LESSON IN LINE: ABSTRACT Grade 4

Goal: Students will plan a color scheme, execute line variety, and create a free form design.

Element of Design: line (straight, bent, curved)

Principles: unity, variety, emphasis

Art Terms: free form, abstract, variety, warm/cool, color scheme, line, negative space

Cross Curricular Application: Science: atoms, molecules

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Dove, Arthur, Fog Horns, (Modern Abstract), *Spectra*, Grade 6, #51, Dale Seymour Pub.
Louis, Morris Point of Tranquillity, (Modern Abstract), *Art Works*, Level 6, Transparency II-90, Holt, Rinehart and Winston.
Miro, Jean, People and Dog in the Sun, (1) *Discover Art Prints*, Set A, Print 18, Davis Pub. (2) Shorewood #1173, Shorewood Fine Art Reproductions.
Mondrian, Piet, Tree II: The Red Tree, *Art Works*, Level 2, Transparency I-41, Holt, Rinehart and Winston.
Saito, Shinjyko, Infinite, (Surrealism), *Davis Visuals*, Print 20, Davis Pub.
Stella, Joseph, The Brooklyn Bridge, (Abstract), (1) *Discover Art Prints*, Set B, Davis Pub. (2) Shorewood #806, Shorewood Fine Art Reproductions.
Any other nonobjective prints or pictures.

PRODUCTION Approx. Time: 30 minutes

Objective: Students will make a free form design with a warm/cool color scheme using a variety of lines.
Teacher materials: Same as students.

Student materials: 12 x 18 inch construction paper in a variety of bright colors (avoid dark purple, blue, black); glue; glitter in silver, gold, or any other bright color or oil pastels.

Management/safety tips: Glitter must be spooned or sprinkled on. Shake off the excess onto a newspaper. For protection, cover the completed art works in folded newspaper when not displaying. For display, laminate.

Activity:

First discuss what atoms/molecules MIGHT look like. Avoid discussing what they really look like. Have students pretend they can become small enough to get inside of a pop can, a snowflake, a firecracker, or a pond. Using their imagination, have students describe what kinds of lines they see.

Discuss warm and cool color schemes; usually three colors are used. The teacher should demonstrate, using the point, side edges, or flat sides of the oil pastel color, how the student can achieve a variety of lines. Using three warm/cool oil pastel colors plus black and white, have the students draw lines to illustrate their idea of what they see in their shrunken state.

The students will choose which kind of lines in their art work will be most emphasized with glitter. Keeping the line design simple, students will lay down a thin bead of glue on the emphasized line. Quickly, before the glue sets, spoon the glitter onto the glue in a color that enhances the selected color scheme.

Shake the excess glitter onto a newspaper. To save glitter, students using identical colors will shake off the glitter on one newspaper. By working in groups, students can turn their art work over quickly onto a newspaper and gently tap off the excess glitter.

EVALUATION

Sample Questions:

1. Where can you see a different variety of lines: wide? narrow? straight? curved? bent?
2. How have you made unity with the colors?
3. How did you show emphasis?
4. How have you made unity with the colors?

LESSON IN SHAPE: CUT/TORN PAPER SCAPE Grade 4

: Students will visualize a variety of torn shapes to create a land, sea or city scape.

ıent of Design: shape

:iples: repetition, variety

Terms: landscape, seascape, city scape, horizon, foreground, background, middle nd, geometric/free-form shapes

s Curricular Application: Science: ocean life; Social Studies: a specific city, or a on cities.

THETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

ts/print(s)/Period or Style:

ue, Georges, Le Jour, (Cubism), (collage), (1) *Art Appreciation Print Program*, AE 141, Art Education. (2) Shorewood #1041, Shorewood Fine Art Reproductions.

uney, Robert, Towers of Laon, (Post Impressionism), Teaching Art Kit, Grades 4-6, Print #2, *Discover Art Series*, Davis Pub.

er, Otis, Jack Rabbits, (Modern), Teaching Art Kit, Grade 4-6, (cards), *Discover Art Series*, Davis Pub.

thney, Robert, Across the Tracks, (Expressionism), Teaching Art Kit, Grades 4-6, card), *Discover Art Series*, Davis Pub.

use specific pictures in science and social studies texts.

)DUCTION Approx. Time: Two ½ hour sessions

ective: Students will use cut or torn paper (no pencil) to arrange an art work such as, a seascape, a city scape, or a landscape.

cher materials: Same as for student.

dent materials: 9 x 12 or 12 x 18 inch construction paper for background, various scraps ½ x 6 inch pieces of construction paper, glue

lanagement/safety tips: Construction paper projects look much better when no pencils used. Continue to review with the students the minimum use of glue. Save usable sizes construction paper scraps.

Activity:

nduct cross-curricular discussion first. Use textbook pictures of land, city, or seascapes and review the foreground, middle ground, background, and overlapping shapes of several pictures. Identify geometric and free-form shapes in the pictures. The students can use the pictures and their imaginations to determine what will go into their art work. Using a variety of sizes and repetition of shapes, cut or tear required shapes, arrange on the construction paper, and glue.

EVALUATION

Sample Questions:

1. Find an unusual way a person completed some part of their scene.
2. Where is the background, middle ground, foreground of the work?
3. Which shapes are geometric? free form?
4. What do you like about your picture?
5. Is your picture a landscape? seascape? or a city scape?
6. What would you like to change about your picture?

LESSON IN FORM: COAT HANGER SCULPTURE Grade 4

Goal: udents will create a hanging or freestanding sculpture with a coat hanger.

Element of Design: form

Principles: movement, repetition

Art Terms: sculpture, abstract, nonobjective

Cross Curricular Application: Social Studies: specific country (i.e., Italy, famous for sculptures); Idaho History: before or after a visit to the state capitol, Boise City Hall, or locations where there are sculptures; Physical Education: body movement

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Alpaca, Inca Empire, (Silver Sculpture), Teaching Art Prints, #19, *Discover Art Series*, Davis Pub.

DeRivera, José, Construction #107 or Homage to the World of Minkowski, (sculpture), (1) *Spectra*, Grade 6, #5, Dale Seymour Pub. (2) Teaching Art Kit, Grades 1-3, (card), *Discover Art Series*, Davis Pub.

Dürer, Albrecht, Egyptian Glass Bottle Shaped Like a Fish, Teaching Art Kit, Grades 4-6, (card), *Discover Art Series*, Davis Pub.

Frankenthaler, Helen, Blue Atmosphere, (Modern Abstract), (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1410, Shorewood Fine Art Reproductions.

Graves, Nancy, Trace, (Modern), (sculpture), *Art Works*, Level 5, Transparency II-52, Holt Rinehart and Winston.

Gwathney, Robert, Hippopotamus, XII Dynasty, (tomb figure), Teaching Art Kit, Grades 1-3, Print #3, *Discover Art Series*, Davis Pub.

Klee, Paul, Park Near Lucerne, (Expressionism), Teaching Art Kit, Grades 1-3, Print #4, *Discover Art Series*, Davis Pub.

Lichtenstein, Roy, Blond, (Modern Abstract), *Davis Visuals*, #1, Davis Pub.

Munyanudzi, Henry, Young Boy, (Modern Sculpture), Teaching Art Kit, Grades 1-3, Print #12, *Discover Art Series*, Davis Pub.

Stella, Joseph, Protractor Variation, Teaching Art Kit, Grades 4-6, Print #9, *Discover Art Series*, Davis Pub.

PRODUCTION Approx. Time: 3 one-half hour sessions or spare time

Objective: Students will create and paint a freestanding or hanging sculpture which emphasizes movement.

Teacher materials: wire cutters, pliers, acrylic paint, or tempera/white glue mixture

Student materials: 1 very light-weight hanger, a pair of any colored pantyhose, paint, brushes, glue, yarn scraps

Management/safety tips: Caution: The ends of a wire coat hanger can snap into the face when untwisting the hanger from its normal position. Tape any cut ends with masking tape. Demonstrate bending wire as a repetition of a gradual bending motion. Paint with acrylic or liquid tempera and white glue (2 parts paint and one part glue).

Activity:

Conduct a discussion about nonobjective and abstract art (see glossary). Students will create a freestanding or hanging sculpture by fitting a piece of pantyhose over a formed wire coat hanger. Students may bend the hanger into any shape they desire, either by leaving the top on the hanger as is, or by having the teacher cut off the top of the hanger. The wire twist of the hanger may be untwisted or left twisted.

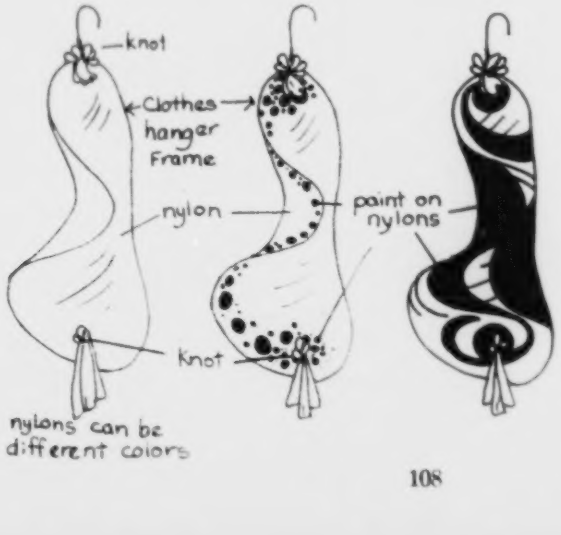
Cut off one leg of pantyhose and then cut out the toe of the removed leg. Pull the material over the wire framework. Tie knots as desired to take up slack in pantyhose material, or just to add interest. Some knots may be secured with yarn and the excess yarn or hosiery removed.

When all parts of pantyhose fabric are either tightly secured over the armature or cut off, use paint (normal consistency) to paint lines, shapes or colors to emphasize curves, or knots of the sculpture. Paint all sides.

EVALUATION

Sample Questions:

1. What makes the sculpture have a pleasing form?
2. Does the painted pattern emphasize the form or a part of it?
3. How do the lines create movement?
4. Will the sculpture look best standing or hanging?
5. Is your sculpture nonobjective or abstract?



LESSON IN SPACE: PAINTED STILL LIFE Grade 4

Goal: **Students will use negative space and positive shapes to create a still life arrangement by drawing/painting.**

Element of Design: space, negative space/positive shape

Principles: value

Art Terms: still life, negative space, positive shape, gesture drawing, overlapping, value, monochromatic color scheme

Cross Curricular Application: Social Studies: specific country of artist(s)

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Cezanne, Paul, Pears and Apples, (gesture drawing), Shorewood #151 Dr., Shorewood Fine Art Reproductions.

Cezanne, Paul, Still Life with Apples on a Pink Tablecloth, (Post Impressionism), Art Appreciation Print Program, AE 148, Art Education.

Matisse, Henri, The Open Window, Teaching Art Kit, Grades 1-3, Print #6, *Discover Art Series*, Davis Pub.

Matisse, Henri, The Purple Robe, (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1126, Shorewood Fine Art Reproductions.

Van Gogh, Vincent, Sunflowers No.2, (Post Impressionism), Shorewood #1097, Shorewood Fine Art Reproductions.

Wesselman, Tom, Still Life #25, (Contemporary/Realism), (collage\painting), Teaching Art Prints, #15, *Discover Art Series*, Davis Pub.

PRODUCTION Approx. Time: This activity is intended to be a unit of art work, with at least two 15-minute sessions designing still life arrangements; two ½-hour drawing sessions; and two ½-hour (or more) painting sessions.

Objective: Students will practice arranging a still life; will draw and paint a still life using negative space and positive shapes; and will use at least five values of one color.

Teacher materials: styrofoam egg cartons (one per child or plastic containers with lids), still life objects (or have students bring such items as an old boot, thermos, bucket, plant, umbrella, driftwood, antlers, jewelry box, vase, stuffed animal, or quilt). All still life objects are gathered together somewhere in the room for convenient display purposes.

Student materials: 12 x 18 inch or 18 x 24 inch newsprint, soft vine charcoal stick or blackboard chalk, 12 x 18 inch or 18 x 24 inch tagboard, tempera (one color plus black and white), brushes large and small, styrofoam egg carton, and Kleenex®

Management/safety tips: For trouble-free use of tempera, put a color plus black and white in each egg container. Encourage students to mix colors.

Hints for mixing colors:

Light values (tints)	white with a bit of color added
Dark values (shades)	color with a bit of black added

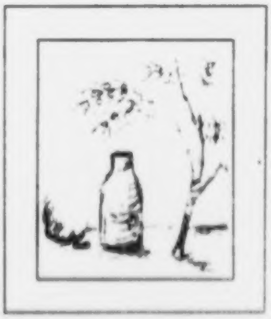
Activity:

After a discussion of positive shapes and negative space, arrange a still life from the objects students have supplied. If desired, team up and practice arranging available objects in still life groupings; discuss each arrangement. (Are there too many/few objects? Do objects overlap each other? Are size relationships of objects artistically pleasing?)

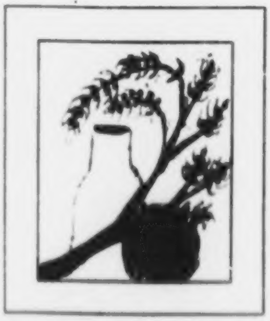
Using vine charcoal on newsprint, demonstrate the drawing of still life using gesture drawing, which is a quick freehand sketch demonstrating the basics of a drawing idea. Discuss negative space; it can be as interesting as positive shape, but there may be less negative space than positive shapes. The students will use only three of the objects, but may use lines, shapes, and texture in negative space areas. Vine charcoal can be partially erased with Kleenex® or a soft rag.

When student still-life arrangements are in final form, transfer the art work to tagboard. Mark a 1½ inch frame around the edge of an 18 x 24 inch tagboard before sketching in the objects, or paint to the edge and mount on another paper.

After discussing tempera, brush techniques, monochromatic color scheme; and demonstrating value mixing, (see Management Tips), allow each student to paint their still lifes. The entire paper will be covered with paint.



No
Do Not over-sketch



Yes-rough sketch
the monochromatic painting is important.

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EVALUATION

Sample Questions:

1. How many values have you used in your monochromatic color scheme?
2. What is a still life?
3. How many overlapping shapes have you used?
4. Which is larger, your negative space of positive shape area?

LESSON IN TEXTURE AND SHAPE: DECORATIVE FABRIC WALL HANGING

Grade 4

Goal: Students will examine various textures.

lement of Design: texture, shape

rinciples: repetition, variety, emphasis

rt Terms: found object, geometric shapes, emphasis, texture

ross Curricular Application: Social Studies: importance of fabric in some cultures; cience: Project "Blue Sky" from 4-H (projects based on study of fabrics); Math: geometric apes; project can be adapted to a specific holiday for gift-giving.

ESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 15 minutes

rtists/print(s)/Period or Style:

hilcat Blanket, Tlingit, *Art Works*, Transparency II-63, Holt Rinehart and Winston.
hinese Dragon Robe, *Art in Action*, prints, Program 1 (6), Coronado Pub.
antha, Detail from Ceremonial Quilt, East Bengal, Teaching Art Kit, Grades 4-6, (card), *Discover Art Series,* Davis Pub.
ingwatsiak, Iyola, Circle of Birds, Inuit, (print), Teaching Art Print, #21, *Discover Art Series*, Davis Pub.
iyotada, Actor, Japanese, Teaching Art Kit, Grades 1-3, Print #9, *Discover Art Series*, Davis Pub.
latisse, Henri, Large Composition with Masks, (1) Teaching Art Kit, Grades 1-3 (card), (detail), *Discover Art Series*, Davis Pub. (2) National Gallery of Art, print.
mith, Charles, Cocks, Teaching Art Kit, Grades 1-3, (card), *Discover Art Series*, Davis Pub.
nknown, Japanese Ceremonial Coverlet, Meiji Period, *Art Works,* Transparency II-63, Holt, Rinehart and Winston.

RODUCTION

Approx. Time: 2 one-half hour sessions or spare time

bjective: The students will create a textural wall hanging with an emphasis and epetition of various geometric shapes.

eacher materials: 1 piece of dowel, or a tree branch, etc., for each student which is 1½ nch longer than wall hanging will be wide; discarded sample books of upholstery and rapery; a 12 x 24 inch (or any size the length twice the size the width) piece of burlap, anvas, duck, and or denim for each student. To hang, slip a dowel or branch, through a em sewn at the top of the wall hanging.

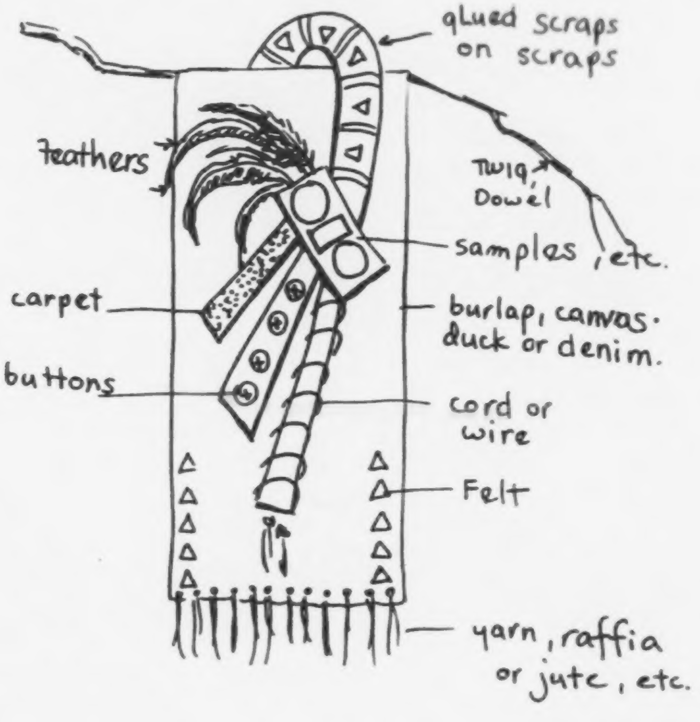
Student materials: craft glue; scraps of fabric, lace, yarn, rickrack, and ribbon; beads; eathers; leather; buttons

Management/safety tips: Scraps are more easily attached to the wall hanging with glue than with stitching. Objects of unusual size or shape may need to be stitched.

Activity:

Discuss area of emphasis for the wall hanging and various ways to repeat shapes and textures. From the available materials, the students will select an actual object or a scrap of material, or create a textural area to be an area of emphasis.. Students may choose several geometric shapes, and then cut and arrange them onto the fabric.

When satisfied with the plan for the hanging, glue or stitch down the objects. Add feathers, sequins, beads, buttons, and etc. as desired. Encourage students to avoid "cutesy" ideas such as 'smiley faces' with sequins.



EVALUATION

Sample Questions:

1. How did you create an area of emphasis?
2. What geometric shapes have you repeated?
3. What variety of textures have you used?
4. Find a texture in someone else's wall hanging that you like?

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LESSON IN COLOR: TISSUE PAPER COLLAGE AND SILHOUETTE

Grade 4

Goal: Students will **study and** understand the components of the warm and cool color groups.

Element of Design: color

Principles: variety, unity

Art Terms: warm colors, cool colors, silhouette

Cross Curricular Application: Social Studies: the desert, climate and other features; Science: underwater; Math: cutting (frame) according to specific measurements

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/print(s)/Period or Style:

Adams, Ansel, Sunset, Mount Tom, Sierra Nevada, CA, (photo), *Art Works*, Level 5, Transparency, II-67, Holt, Rinehart and Winston.
Marc, Franz, Yellow Cow, (Expressionism), Teaching Art Kit, Grades 4-6, Print #4, *Discover Art Series*, Davis Pub.
Matisse, Jazz: Les Caldones, (Fauvism), Teaching Art Prints, #8, *Discover Art Series*, Davis Pub.
Turner, J. M. W., Sunset, Rouen, (Realism/Naturalism) Teaching Art Kit, Grades 1-3, Print #10, *Discover Art Series*, Davis Pub.
Van Gogh, Vincent, The Starry Night, (1) *Art in Action Prints*, Program II, Coronado Pub. (2) *Discover Art Prints*, Set A, Davis Pub. (3) Teaching Art Kit, Grades 1-3, Print #1, *Discover Art Series*, Davis Pub. (4) Shorewood #1399, Shorewood Fine Art Reproductions.
Winslow, Homer, Sunset Saco Bay, Shorewood #857, Shorewood Fine Art Reproductions.

PRODUCTION Approx. Time: 2 or 3 one-half hour sessions

Objective: The students will create a silhouette on a warm or cool background.

Teacher materials: Social Studies or Science textbook pictures of desert scenery, cactus (joshua trees or saguaro), or underwater life.

Student materials: Tissue paper (cool colors MUST be pastel), black construction paper, wax paper, glue, large brush (size 12 plus), container, and fine-line black markers

Management/safety tips: Plan a horizontal art work. 9 x 12 inches is a better size for framing. Tissue strips will be pasted on horizontally. Determine ahead of time proportions of glue to water for gluing to wax paper (1 to 1 proportions). Write name on a piece of masking tape at the corner of wax paper. After the tissue collage is completed and dry, cover with a heavy book to keep flat.

Activity:
Discuss desert scenery and underwater animal plant scenery. Introduce, describe, and explain warm and cool color theory. Students will choose a color scheme for their production and select three colors of tissue from within that color family. The student will determine the desired width of the tissue and tear the tissue into that width of strips. Lay a 9 x 12 inch wax paper on the work surface. Using a small amount of glue and water solution. Attach the tissue paper strips to the wax paper by carefully brushing glue solution over the entire tissue strip. Continue the gluing process until the entire 9 x 12 inch area is covered with tissue paper. Allow an overlapping of tissue paper as the colors will bleed into each other. Repeat this process so each color of tissue paper is at least two layers thick.

1. For the art work cut two identical frames by removing the center of two 9 x 12 pieces of black construction papering, leaving a 1 ½ inch frame. Lay one of the frames on the work surface and glue the trimmed, flattened tissue and wax paper collage over the frame.

2. Fit the top frame over the tissue and glue down.

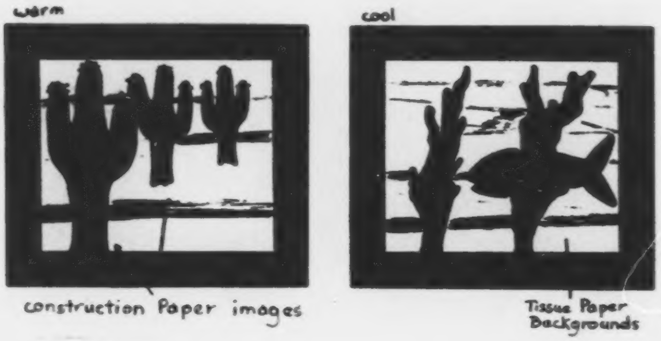
3. Using scissors, cut the black construction paper remaining from the center of the frames into large, medium, and small silhouette figures in different sizes (at least three).

4. The largest figures will be no more than 4 ½ inches tall.

5. Details, such as thorns on cactus, will be added later.

6. Arrange and glue the silhouettes to the tissue paper background within the frames.

7. Using a black, fine-line marker, draw thorns on cactus, other details such as fish scales, or highlights, as desired. There is a silhouette effect when the art work is displayed in a window.



EVALUATION

Sample Questions:

Tape finished art works to window for discussion of silhouette effect.

1. Which pictures make you feel warm/cool?
2. How many different kinds of scenes do you see? Describe them.
3. What happens when tissue paper overlaps? (New colors are made.)
4. What did you do to give your picture variety? changed sizes? used different objects?
5. What do you like best about your scene?
6. What do you really like in soneone else's scene?

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ART LESSON PLAN FORM

LESSON: ______________________________

Goal: ______________________________

Element of Design: ______________________________

Principles: ______________________________

Art Terms: ______________________________

Cross Curricular Application: ______________________________

AESTHETIC SCANNING/HISTORY Approx. Time: __________

Artists/Prints(s)/Period or Style:

____

____

____

(Relate print(s) to the elements and the principles of the lesson through the questioning process.)

PRODUCTION Approx. Time: __________

Objective: Students will ______________________________
(Write objective on the board.)

____

Teacher materials: ______________________________

Student materials: ______________________________

____

Management/safety tips: ______________________________

Activity:

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EVALUATION: Have the goals and objectives of the lesson been met?
Questions for students.

FIFTH GRADE

Artwork by Chris Edmondson — Fifth Grade
Hayden Lake School, Hayden Lake

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GOALS AND OBJECTIVES

FIFTH GRADE

I. ART AESTHETICS

A. **Goal: Students will respond to a work of art in a knowledgeable manner.**

Objectives: Students will

1. observe, discuss, and record their knowledge of art elements and principles of design as seen in a work of art.
2. explain their personal response to a work of art.
3. compare works of art, including similarities and differences in aesthetics (subject, composition, or content view).

II. ART HISTORY

A. **Goal: Students will experience and develop an awareness of a variety of art periods, artists, and styles.**

Objectives: Students will

1. learn the basic history and styles of the particular artist being studied.
2. understand that artists and styles belong in certain time periods.

III. ART CRITICISM

A. **Goal: Students will analyze, interpret, and explain their own art work and the work of others.**

Objective: Students will

1. participate in the questioning process and display their work.
2. compare and contrast the elements and principles found in their art work with art reproductions/works of art used in art history and scanning lessons.

IV. ART PRODUCTION

A. **Goal: Students will enrich and expand their use of the elements and principles of design through art creation.**

Objectives: Students will

1. identify and use the elements and principles of design necessary to create art work.
2. use and care for art mediums and art tools effectively.
3. demonstrate individual expression in art work.

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LESSON IN LINE: THREE-COLOR OPTICAL ILLUSION Grade 5

Goals: **Students will demonstrate knowledge of line, color, negative space, and repetition.**

Element of Design: line, space, color

Principles: repetition, motion

Art terms: negative space, directional line (horizontal, vertical, diagonal)

Cross Curricular Application: Scribner Reading on Optical Illusion, p. 162-175

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 30 minutes

Artists/print(s)Period or Style:

Escher, M. C. Prisons, Day and Night, (Op Art) (positive/negative), *Art in Action Prints*, Coronado Pub.
Riley, Bridgit, Cataract III, (contemporary nonobjective), *Art Works*, Level 5, Transparency II-56, Holt, Rinehart and Winston.
Vasarely, Victor, Vonal KSZ, Shorewood #1400, Shorewood Fine Art Reproductions.
Vasarely, Victor,Zebegen, Shorewood #1418, Shorewood Fine Art Representations.

PRODUCTION Approx. Time: 2-3 hours

Objective: Students will use lines, color and space to create an optical illusion.

Teacher materials: Resource books, calendars, T-shirts, and math books which show optical illusion ideas for theme.

Student materials: 9 x 12 inch white drawing paper, pencil, ruler, 3 colored pencils or markers

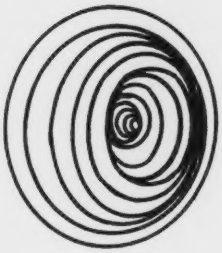
Management/safety tips: Discuss use of pencil strokes (sketch lightly). This is a good Christmas activity using colors of red, green, and white.

Activity:

1. Discuss and give examples of the art terms of the lesson. Discuss aesthetic scanning (see glossary) emphasizing line direction (horizontal, vertical, diagonal).

2. Students will sketch a design on white paper, using repeated lines and the three line directions. The paper should be filled with lines.

3. The students will use three colors. Vary the thickness of the lines made with the colors.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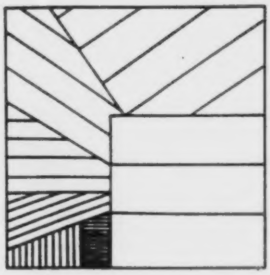
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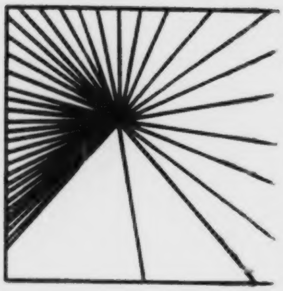
Lines may vary in thickness.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EVALUATION

Sample Questions:

1. **Which drawings created an optical illusion?**
2. **Does each drawing use three colors?**
3. **What directional lines (horizontal, vertical, and diagonal) are used i drawing?**
4. **How is motion created in each art work?**

LESSON IN SHAPE: SYMMETRICAL MASKS Grade 5

Goal: Students will use knowledge of symmetry to create and shape designes with lines, shapes and texture.

Element of Design: shape, texture, line

Principles: repetition, balance

Art Terms: variety, texture, symmetrical, balance, design

Cross Curricular Application: American Indian History

AESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 30 minutes

Artists/print(s)/Period or Style:

Mask of Tutankhamen, Eskimo Wooden Dance Mask, *Art Print*, #3, Kindergarten Set, Davis Pub.

Bakuba Dance Mask, *African, (1) Art Works*, Level 6, Transparency II-77, Hold Rinehart and Winston. (2) *Art in Action Prints*, Program I, Coronado Pub.

Beaded Leopard Mask, Bamileke Tribe, Africa, *Discover Art Kindergarten Print*, #3, Davis Pub.

Shamen's Mask, Tlingit, Teaching Art kit, Grade 4-6, Print #3, *Discover Art Series*, Davis Pub.

Other primitive or tribal art.

PRODUCTION

Approx. Time: 2-3 hours

Objective: Students will create a symmetrical mask with paint and found objects.

Teacher materials: completed masks, if available, to use as examples

Student materials: 1 Chinet® (firm) paper plate, tempera paints, large and small brushes, scissors, craft glue, found objects, objects from home (i.e., feathers, yarn, raffia, buttons), pencil and construction paper (optional)

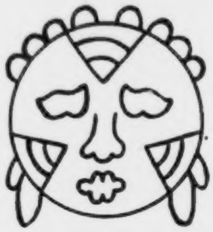
Management/safety tips: Mix tempera by filling paint container with water and shaking. Paint should be the consistency of thin pudding. Start in small groups of students. Plan adequate space for drying the completed art work. Cover work area with newspapers.

Activity:

1. With a group of 5 or 6 students, begin by cutting holes, in the Chinet® paper plate for eyes, nose, mouth (optional) and possibly ears. Have students paint the entire mask all one color (preferably a bright color).

2. After allowing the masks to dry, designs may be painted on the mask. Lightly sketch the design first, keeping a symmetrical balance by repeating the same lines and shapes on each side of the mask. Designs cut from construction paper as guides may be used; of cut out shapes two at a time from scraps and glue directly to mask.

cut holes
and paint



paint and/or
decorate

After all paint is dry, glue on found objects, such as nuts, branches, grass, beads, feathers, ribbon, rick-rack, or cloth felt.

NOTE: All paint on the mask must be very dry before gluing on the selected objects.

3. Encourage students to create an interesting mask by hanging shapes to the mask which may extend beyond/outside the shape of the mask. Remind students to maintain symmetry.

EVALUATION

Sample Questions:

1. What did you use to make symmetrical balance?
2. Name the found object or objects on each mask.
3. Which mask would fit one of the cultures shown in the art prints? (Burial Dance, False Face, Bakuba Dance, Tribal or Primitive Masks)

LESSON IN FORM: BAS-RELIEF SCULPTURE Grade 5

Goal: Students will understand form and proportion as used in portraits.

Element of Design: form

Principles: proportion

Art Terms: profile, bas-relief sculpture, form

Cross Curricular Application: American History - Patriots

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 20-30 minutes

Artists/print(s)/Period or Style:

Lector Priest and Mother, (Egyptian), (Bas Relief), *Art Appreciation Print,* AE 105, Art Education.
Mounted King and Attendants, (African), *Understanding Art Print,*, Glencoe.
Ball Court Panel, (late classic Mayan), *Understanding Art Print*, Glencoe.
Coins, Wedgewood Pottery, Roseville pottery, cameos.

PRODUCTION Approx. Time: 30-45 minutes

Objective: Students will create a bas-relief sculpture in clay of a profile.

Teacher materials: Bas-relief sculpture, such as a Lincoln penny, wedgewood pottery, Roseville pottery, cameo, etc.

Student materials: 6 x 9 inch sheet of newsprint, 1 lb water-based clay, a 6 x 9 inch piece of cardboard, carving tools (pencil, paper clip, straws, toothpicks, popsicle sticks), newspaper, paper towels, rolling pins, circular/rectangular lid and can.

Management/safety tips: Surfaces on which clay is rolled must be clean and covered with newspapers.

Activity:

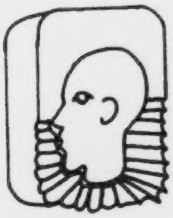
1. Demonstrate proportions of a profile. Have students draw profile on vertical 6 x 9 inch paper. Check profile for correct proportions.

2. Demonstrate, using a rolling pin, how to roll out an even slab of clay about ½ to 1 inch thick. Trim to a circular or rectangular shape using a guide. Smooth edges. Place on cardboard. Save extra clay.

3. Trace the profile drawing of a face on the clay slab with pencil tip or pointed tool. Carve away some of the background so the face form stands out. The background may be textured; and you may need to build up the cheeks, ears, and hair of the face form.

4. Place the bas-relief sculpture on a cardboard to dry, if water-based clay is used.

5. When the clay is dry, fire in kiln on low fire (check firing cone of clay).



use your tools to create a profile and then dig clay out around the profile to create a design.

EVALUATION

Sample Questions:

1. Does every sculpture show a profile?
2. What makes your profile a bas-relief sculpture?
3. Do you recognize the images of people you know in any of the clay profiles?
4. How do the eyes divide your profile (⅓, ½, or ¼ of head)? (Should be ½.)
5. What do you like about the background texture?

LESSON IN SPACE: NUMBER COLLAGE Grade 5

oal: Students will demonstrate an awareness of negative space through the use of positive shapes.

ment of Design: space, shape

nciples: balance, unity

Terms: negative space, positive shape, abstract, geometric, overlap, collage

oss Curricular Application: Math

STHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 20 minutes

tists/print(s)/Period or Style:

muth, Charles, I Saw the Figure Five in Gold, (Modern Abstract), (1) *Discover Art Prints*, Set B, Davis Pub. (2) Shorewood, #874, Shorewood Fine Art Reproductions.
liana, Robert, X-5, Shorewood #983, Shorewood Fine Art Reproductions.
atisse, Henri, Beasts of the Sea, (Fauvism), (cut paper and paint), (1) *Art in Action Prints*, Program I, Coronado Pub. (2) *Art Works*, Level 6, Holt, Rinehart and Winston. (3) Shorewood #624, Shorewood Fine Art Reproductions.

RODUCTION Approx. Time: 60 minutes

bjective: Students will create a collage using abstract numbers/letters and geometric shapes.

eacher materials: pictures of a professional collage or of previous students' collages.

tudent materials: colored construction paper, pencil, scissors, glue, magazines

Management/safety tips: Be sure to arrange all number pieces before gluing. This project ould also work well for letters. Optional: Precut construction paper shapes 4x4, 3x5, ½x2½.

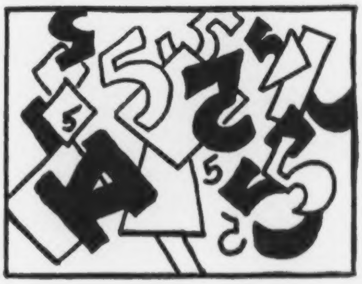
ctivity:

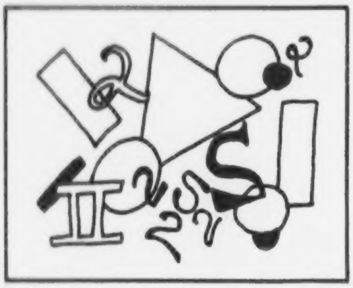
1. Select several colors of construction paper (light and dark values of colors). Use neutral color for background.

2. Cut out numbers or alphabet letters from magazines (different colors and sizes).

3. Sketch number shapes (digits 0 to 9 only) and abstract or geometric shapes on the colored construction paper. Carefully cut out the shapes/numbers. The size and number of shapes to be determined by the student.

4. Different sizes are interesting. Arrange the positive shapes (geometric, letters, numbers) on the negative space (background paper; overlap some; check for balance of color and shapes and unity. Glue in place. Be sure to give the collage a title.





EVALUATION

Sample Questions:

1. What positive shapes were used?
2. Why is the picture a collage? (Glued on shapes of different materials)
3. Does the title correspond with the composition?
4. What is the advantage of drawing numbers/letters as opposed to using stencils? (More variety in style of shapes)
5. Is the negative space more or less than the positive shapes?

LESSON IN TEXTURE: SANDPAPER PRINT Grade 5

Goal: Students will demonstrate knowledge of texture in art as related to the media used to create pointillism in the art work.

Element of Design: texture

Principles: emphasis

Art Terms: pointillism, texture

Cross Curricular Application: Language Arts: Poetry; Social Studies: Reference to animals that are hunted

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AESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 20 minutes

Artists/print(s)/Period or Style: Modern Pointillism

Seurat, George, The Bathing Place, *Art Works*, Level 3, Transparency I-79, Holt, Rinehart and Winston.

Seurat, George, Le Argue, (circus), (1) *Art in Action Prints*, Program I, Coronado Pub. (2) *Discover Art Prints*, Set A, Davis Pub. (3) Shorewood #1155, Shorewood Fine Art Reproductions.

Seurat, George, Study for Le Grand Jatte, (1) *Discover Art Prints*, Set B, Davis Pub. (2) Shorewood #1135, Shorewood Fine Art Reproductions.

PRODUCTION

Approx. Time: 45-60 minutes

Objective: Students will create a sandpaper print as an introduction to pointillism.

Teacher materials: an iron, newspaper

Student materials: 8½ x 11 inch medium or fine grain sandpaper, old crayons, white or black construction paper. (Thinner paper would allow one to see when the picture is transferred.)

Management/safety tips: Have adult supervision in ironing of the prints. Sandpaper can be cut in half to make greeting cards or smaller pictures. Do not use white or black crayons!

Activity:

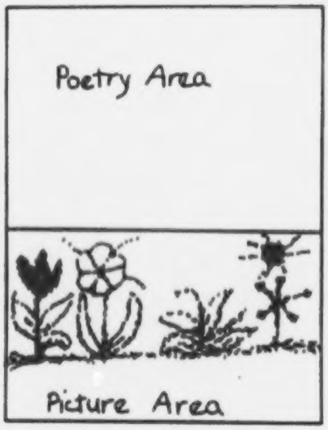
1. Draw a picture on the sandpaper that illustrates a student's poem. Use an object/objects as center of emphasis. Color very heavily. Color inside of shapes. Do not use letters or words, as they will appear backwards on the finished product. Use a base line, or a horizon line, or the picture will appear to float unless objects go off the paper.

2. Lay the completed sandpaper drawing face up on newspaper. Cover with white or black construction paper, centering design. Preheat iron to a medium temperature. Move gently across paper and back. Lift off the construction paper; both construction paper and sandpaper will be very hot for a short time.

Color heavily, the sandpaper creates the texture.

NOTE: If too much crayon is used, the wax will run. If too little crayon is used, the picture is lost.

3. Mount the ironed, completed art work on a colored construction paper frame. Display with poetry attached.



Can reverse if needed, heaviest at bottom.

EVALUATION

Sample Questions:

1. Which of the picture have a strong emphasis?
2. Which pictures create a recognizable object? nonobjective?
3. What made the texture on your picture?
4. How do the pictures fit the theme of the poetry?
5. How can you tell if the color was applied heavily enough?
6. How does the texture remind us of pointillism?

LESSON IN COLOR: IMPRESSIONIST GARDEN Grade 5

Goal: Students will demonstrate knowledge of primary, secondary, and intermediate colors and how to mix colors.

El **of Design:** color (hue)

Pr : variety

A s: primary, secondary, intermediate colors, hue, impressionist

C **rricular Application:** Science, Botany

A **TIC SCANNING/HISTORY/CRITICISM** Approx. Time: 30 min each lesson

A rint(s)/Period or Style:

Cl Monet, Sea Roses in Evening, Shorewood #1345, Shorewood Fine Art eproductions.

C. Ionet, Water Lilies, (Modern Impressionist), (1) *Art in Action Prints*, Program II, oronado Pub. (2) *Art Works*, Level 3, Transparency I-76, Holt, Rinehart and inston.

A r garden prints by Monet in calendars or books.

PI **TION** Approx. Time: 30 minutes/30 minutes

C : Students will paint a garden with primary, secondary, and intermediate colors.

T **materials:** *Linnea in Monet's Garden* by Bjork, Monet's Passion Calendar, 1989
b y or other impressionistic floral pictures.

St **materials:** red, yellow, and blue tempera paint, 12 x 18 inch white paper, water
c r, mixing tray (styrofoam egg carton), paper towels, newspaper, brushes both small
a e or sponges.

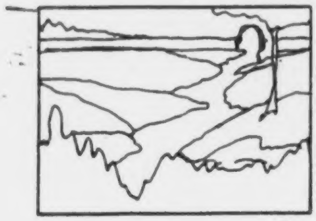
M **nent/safety tips:** Teach brush technique as outlined in "Managing Art Media" on
p and cleaning as a first lesson. This could be taught with the lesson on the color
w

A

1. Refer to color wheel: i.e., primary, secondary, and intermediate colors.

2 Practice brush techniques and mixing paints in one lesson. Try to include all colors on the wheel. Paint in the colors in swatches. and review how to mix secondary and ntermediate colors.

3. Third lesson consists of lightly sketching the garden scene. Fill in areas using blobs of color and mixing paint as already practiced. Remember this is impressionism not realism! Try to have many lively splotches and areas of different flowers (vary brushes/sponges). To go over and over any one area with different colors will create a mess unless some of the painted areas are allowed to dry.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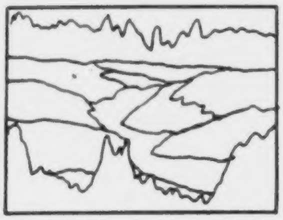
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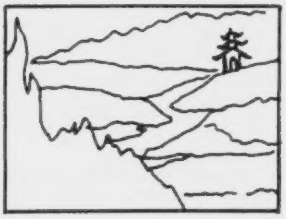
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EVALUATION

Sample Questions:

1. Which of the paintings give the impression of a garden?
2. Find the intermediate colors in the paintings? (red-orange, blue-green, yellow-green, red-violet, blue-violet, yellow-orange)
3. Where do you see priimary colors? (red, yellow, blue)
4. Where do you see secondary colors? (orange, green, violet)
5. Why is this an impressionistic painting?
6. Decide what any of the flowers might be.

ART LESSON PLAN FORM

LESSON: ______________________________

Goal: ______________________________

Element of Design: ______________________________

Principles: ______________________________

Art Terms: ______________________________

Cross Curricular Application: ______________________________

AESTHETIC SCANNING/HISTORY Approx. Time: __________

Artists/Prints(s)/Period or Style:

____

____

____

(Relate print(s) to the elements and the principles of the lesson through the questioning process.)

PRODUCTION Approx. Time: __________

Objective: Students will ______________________________

(Write objective on the board.)

____

Teacher materials: ______________________________

Student materials: ______________________________

____

Management/safety tips: ______________________________

Activity:

EVALUATION: Have the goals and objectives of the lesson been met?
Questions for students.

SIXTH GRADE

Artwork by Aaron Thomas — Sixth Grade
Ammon School, Idaho Falls

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GOALS AND OBJECTIVES

SIXTH GRADE

I. ART AESTHETICS

A. **Goal: Students will respond to a work of art in a knowledgeable response.**

Objectives: Students will

1. discuss a work of art using their knowledge of the elements and principles of design.
2. discuss their personal emotional response to a work of art.
3. compare works of art for similarities and differences.

II. ART HISTORY

A. **Goal: Students will be exposed to a variety of art periods, artists, and styles.**

Objectives: Students will

1. comprehend the history and styles of the artists being studied.
2. discuss artists and styles within a certain time period.
3. compare and contrast various art periods, artists, and styles.

III. ART CRITICISM

A. **Goal: Students will analyze, interpret, and explain their own and others' art work both verbally and in written form.**

Objectives: Students will

1. participate in a discussion of a work of art through specific questions.
2. compare and contrast the elements and principles found in their own art work with the art productions used in art history and scanning lessons.
3. display their art work.

IV. ART PRODUCTION

A. **Goal: Students will augment their use of the elements and principles of design through a variety of 'hands on' studio experiences.**

Objectives: Students will

1. identify and use the elements and principles of design.
2. use and care for art tools and media.
3. demonstrate individual expression in their art work.

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LESSON IN LINE: PRINT MAKING Grade 6

Goal: Students will demonstrate knowledge of movement by using a variety of repeated lines and patterns.

Element of Design: line

Principles: repetition, movement, variety, and pattern

Art Terms: line, incised print, print, brayer

Cross Curricular Application: Math: geometry, measuring, metrics, patterning

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 20 minutes

Artists/Print(s)/Period or Style:

Cat, (Russian), (woodcut), Teaching Art Prints, *Discover Art*, Davis Pub.
Durer, Albrecht, Rhinoceros, (Renaissance), *Art in Action Prints*, Program I, Coronado Pub.
Hiroshige, Utagawa, Ohashi, Sudden Shower at Ataki, *Art Works*, Level 2, Transparency I-38, Holt, Rinehart and Winston.
Pfaff, Judy, Yoyogi I, (contemporary sculpture), *Art Works*, Level 6, Transparency II-87, Holt, Rinehart and Winston.
Vincent Van Gogh, The Starry Night, (Modern Impressionism), (1) *Art in Action Prints*, Program II, Coronado Pub. (2) *Discover Art Prints*, Set A, Davis Pub. (3) Teaching Art Kit, Grades 1-3, Print #1, *Discover Art Series*, Davis Pub. (4) Shorewood #1399, Shorewood Fine Art Reproductions.

Maurice Sendak, *Where the Wild Things Are*, (book) Harper & Row, 1963.
John Steptoe, *The Story of Jumping Mouse: A Native American Legend*, (book) Lothrop, Lee & Shepard Books, 1984.

PRODUCTION Approx. Time: 45 minutes

Objective: Students will produce several signed and numbered incised prints from a printing block, with special emphasis on the use of lines.

Teacher materials: printers ink, inking slabs (can use pieces of tile, plastic, or glass), brayers, newspaper

Student materials: styrofoam (meat tray, egg carton), objects with which to press into styrofoam (paper clips, dull pencils, etc.), 3-5 sheets of construction paper (larger than styrofoam), drawing paper (same size as styrofoam)

Management/safety tips: If you do not have printers ink, inking slabs, and brayers, use thick tempera paint and apply with brush. Styrofoam can be obtained from grocery stores (sometimes at no cost). Make sure the styrofoam has a smooth surface. Styrofoam must be flat. Trim off curved edges.

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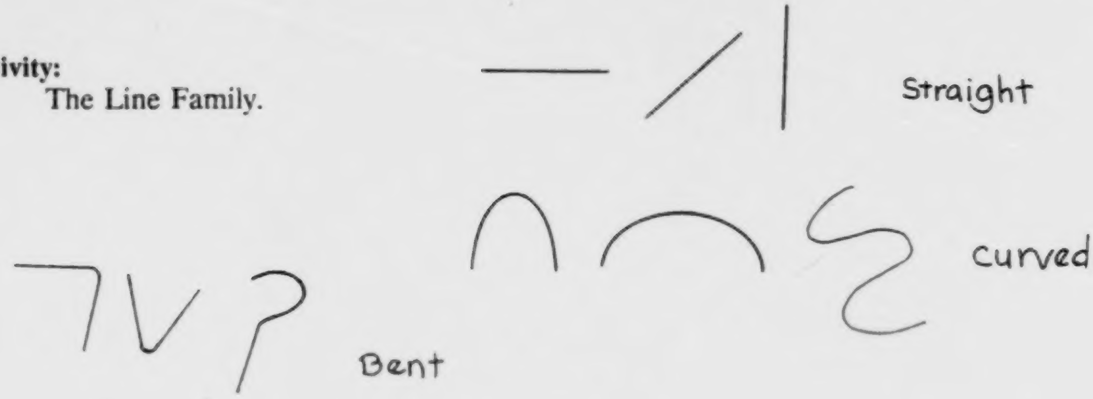
Activity:

1. The Line Family.



2. Students will draw their composition on drawing paper using lines only with special consideration for line variety, repetition, movement and pattern.

3. Using the following procedures, the students will trace the drawing on the styrofoam block in reverse so that the print will resemble the drawing. First, be sure all lines on the drawing can be seen from the back of the drawing paper. Place the drawing face down so the pencil side is touching the block. Hold the paper firmly and trace the lines seen on the back of the paper. (Drawings may be held up to window and lines traced on back of paper.)

4. Trace the designs on the block. Making a distinct impression (fairly deep) with the incising tool. Check designs for variations in lines (thick, thin).

5. Put ink on the styrofoam block by first applying ink to an inking tray, roll the brayer in the ink until brayer is evenly covered with ink, and roll the brayer on the styrofoam block. Place styrofoam on top of the paper, centering or placing in previously marked guides for styrofoam. Paper placed on a thick pad of newpaper makes a better print. Press or rub all over the styrofoam block. Lift the styrofoam up and let your print dry. Repeat process using up all construction paper. It may be necessary to wash out the impression if it fills with paint.

6. Once prints are dry, have students sign and title the prints. The bottom blank area of the print should look like this:

Student name	Print number/number of prints printed	Title
John Smith	3/5	Dragon Fire

EVALUATION

Sample Questions:

1. What is an incised print?
2. How does the print use repetition of line? variety of line? and lines in a pattern?
3. Which prints created movement?
4. Which of your prints turned out the best in the use of the printing ink? Why? (Ink not too thick/thin)

LESSON IN SHAPE: RANDOM NONOBJECTIVE Grade 6

Goal: Students will acquire knowledge of shape, emphasis, balance, and variety through creating a nonobjective art work.

Element of Design: shape

Principles: emphasis, balance, variety

Art Terms: geometric shape, emphasis, asymmetrical balance, nonobjective, variety, overlapping

Curricular Application: Math: geometry

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 20 minutes

Artist/Print(s)/Period or Style:

Taeuber-Arp, Sophia, Composition of Circles and Semicircles, (Nonobjective), *Art Works*, Level 6, Transparency II-75, Holt, Rinehart and Winston.
Vasarely, Victor, Tridem K, (1) *Discover Art Prints*, Set B, Davis Pub. (2) Shorewood #1420, Shorewood Fine Art Reproductions.
Vasarely, Victor, Zebegen, (1) *Discover Art Prints*, Set A, Davis Pub. (2) Shorewood #1418, Shorewood Fine Art Reproductions.

Barbara Emberley, *Drummer Hoff*, (book), Prentice-Hall, 1967
Charles Green Shaw, *It Looked Like Spilt Milk*, (book), Harper & Row, 1988
Arthur Yorinks, *Hey, Al*, (book), Farrar, Straus and Girous, 1986

PRODUCTION Approx. Time: 1 hour

Objective: Students will place precut geometric shapes of a chosen color theme onto a sheet of paper until the paper has a well-balanced composition. Then another geometric shape of different shape and/or color will be added for emphasis.

Teacher material: color wheel (to teach color schemes)

Student material: construction paper, pencil, ruler, scissors, glue, markers

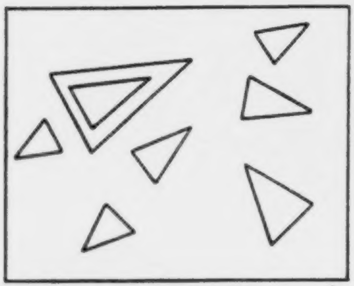
Management/safety tips: This production may be done in one sessions by limiting the time for cutting geometric shapes to ten minutes. Geometric shapes may be solid or with the center cut out.

Activity:

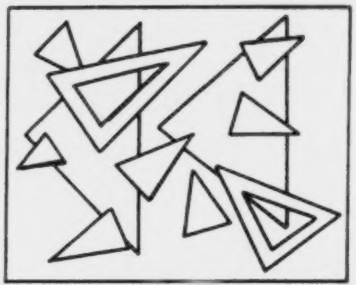
1. Cut out many geometric shapes using a variety of sizes (large, medium and small), and using a chosen color theme (primary, secondary or analogous).

2. Choose a background paper in a neutral color (gray, white, or black).

3. Place background paper on the desk and drop the geometric shapes three to five at a time onto the background paper. Glue down or trace around shapes which landed in interesting places. Remove other shapes and drop again. Repeat. Emphasize that some shapes should overlap.



NOT COMPLETE A



COMPLETE B

4. Decide when the shapes form an asymmetrically balanced picture. The student may intentionally place two to five shapes to create this balance or emphasis. Carefully glue shapes to the background. If shapes go outside of paper edge, the shape should be trimmed to match the edge.

5. Make an area of emphasis by placing one or two shapes of different geometric shapes/colors to the balanced composition.

EVALUATION

Sample Questions:

1. What geometric shapes have been used in the pictures?
2. Where are the points of emphasis?
3. Why is your picture nonobjective art?
4. Have you used symmetrical, asymmetrical, or no balance in making your picture? Explain.
5. Which pictures used variety of shape, size, and overlapping?

LESSON IN FORM: MASKS

Grade 6

Goals: Students will create a form and will be able to apply principles of balance and pattern.

Element of Design: form

Principles: balance, pattern.

Art Terms: form, pattern, symmetrical and asymmetrical balance

Cross Curricular Application: Social Studies: Egyptian and African culture

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AESTHETIC SCANNING/HISTORY/CRITICISM

Approx. Time: 20 minutes

Artist/Print(s)/Period or Style:

Bakuba Dance Mask, African, *Art in Action*, Program I, Print #13 Coronado Pub.
Jones, Ben, Five Black Face Images, (Modern/Primitive), (assemblage), *Art Works*, Level 6, Transparency II-77, Holt, Rinehart and Winston.
Gold Mask of King Tutankhamen, *Art in Action*, Program II, Coronado Pub.
Iroquois False Face Mask, *Art in Action*, Program I, Print #13, Coronado Pub.
Eskimo Wooden Dance Mask, *Art in Action*, Program II, Coronado Pub.

PRODUCTION

Approx. Time: Two 1 hour sessions and one 30 minute session

Objective: Students will cast a mask of themselves with surgical casting gauze, select a color scheme, and paint the mask using line, shape, and color to create pattern.

Teacher materials: Arrange tables and chairs for students and parents to assist each other.

Student materials: headband, petroleum jelly, 1 x 6 inch strips of surgical casting gauze (permeated with plaster), bowl, warm water, newspaper, paint, and paint brushes, found objects (buttons, lace, beads, etc.)

Management/safety tips: The casting gauze, Pariscraft®, can be purchased through art supply catalogs. Parents are a must for this project, with one parent to each group of five students. While one student has prepared his face to cast a mask, they will be assisted by two students who will dip the gauze and two students who will apply the gauze. Parents are present to assist and to help clean up. The student who is having their mask cast will be more comfortable resting their head on a table. Arrange tables for students and parents to assist each other.

Activity:

Day One: Pull the student's hair back with a headband and cover the face with petroleum jelly. Dip the precut (6 inches or shorter) gauze strips one at a time into a bowl of warm water. Remove excess water from the strips by squeezing the gauze with two fingers. Place the strips on the prepared student face, starting with the nose, and leaving an open space for breathing. Continue around the face, outlining the eyes and mouth with folded Pariscraft strips (fold toward opening of mouth, etc.), until the face is covered with two or three layers of gauze. Reinforce the outer edge of the mask with an additional layer of gauze strips with a fold to outer edge. When the plaster pulls slightly away from the face, remove the mask and set it aside to dry. Wash away excess plaster and petroleum jelly from the student's face with soap and water. Students will change places and assist in casting their partner's mask.

Day Two: Discuss balance and pattern. Paint the masks. Students will use line shape and color to create the pattern. Cover the tables with newspapers.

Day Three: Students can also bring feathers, beads, and other found objects to add accents to their mask when paint is dry.

NOTE: Papier-mâché is a workable substitute. The face form can be done with balloons, large wad of newspaper, or by purchasing mask forms. The principles and theme can be covered using any of these alternatives. The time frame is spread out over four days: two days with the papier-mâché, one to paint, and a shorter day to add the objects (feathers, beads, etc.).

EVALUATION

Sample questions:

1. What elements did you use to create pattern?
2. Is the mask symmetrically or asymmetrically balanced?
3. What found objects (feathers, beads, etc.) do you feel enhanced the masks?

LESSON IN SPACE: PULL-APART ART Grade 6

Goal: Students will acquire knowledge of negative space and positive shape in a work of art.

Element of Design: space, shape

Principles: balance, emphasis

Art Terms: negative space, positive shape

Curricular Application: Math: geometry, measuring, metrics

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 20 minutes

Artist/Print(s)/Period or Style:

Escher, M. C., Drawing Hands, Relativity, Sky and Water, (Modern), (Op Art), positive/negative), Shorewood Sets #143M and #145M, Shorewood Fine Art Reproductions.

Picasso, Pablo, Construction: Guitar, (Cubism), (sculpture/assemblage), Shorewood #1440, Shorewood Fine Art Reproductions.

Ann Jonas, *Round Trip*, (book), Greenwillow Books, 1983.
Tana Hoban, *A,B, and See!*, (book), Greenwillow Books, 1982.
Tana Hoban, *Look! Look! Look!*, (book), Greenwillow Books, 1988.

PRODUCTION Approx. Time: 45 minutes

Objective: Students will demonstrate knowledge of negative space and positive shape by making a nonobjective picture and a rubbing of a pull-apart square, circle, or triangle.

Teacher materials: None

Student materials: scissors, ruler, compass, background construction paper, 12 x 12 inch square, circle, or triangle of construction paper, 9 x 9 inch or 8 x 8 inch contrast to the background paper, glue, crayons, and white drawing paper.

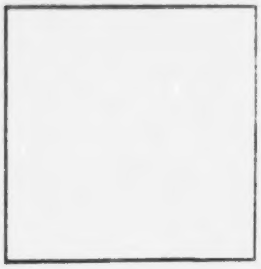
Management/safety tips: Different shapes can be used to design a pull-apart, i.e., a circle, a triangle, or two shapes overlapping each other. Interesting rubbing textures can be taken from corrugated cardboard by peeling off the top layer of the cardbroard and exposing the middle ridges. Larger paper (12 x 18 inch) may be used for multiple rubbings.

Activity: (Following are two methods of producing this lesson.)

METHOD 1

1. Start with a solid shape (square, circle, or triangle). Cut the shape apart with several cuts, snipping into the center of the art work. (Use a ruler for straight lines.)

2. Lay the cut pieces carefully on the background paper. Pull apart the shape, retaining the shape, while separating the cut wedges slightly. Use the ruler, if necessary.



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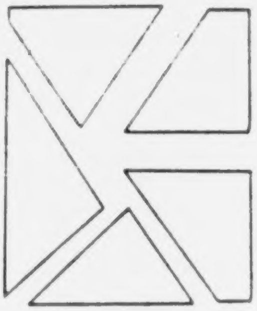

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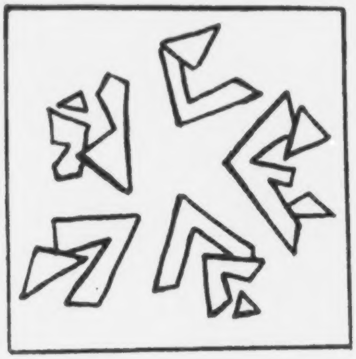

3. Make interesting pull-apart designs in any area of the cut wedges.
4. When the pull-apart design and the spaces in between them are satisfactory, glue the pieces in place on the background paper.
5. After the glue has dried, place a sheet of drawing paper over the pull-apart design.
6. Using the side of a crayon, rub color on the drawing paper and make a texture rubbing of the design.

METHOD 2

Fold-over art may be used as well.

1. Students will draw half of a symmetrical object on the half sheet of paper. The edge of the paper is the line of symmetry. Use a face, flower, insect, fruit, fan, or some symmetrical examples. Students cut out the object, saving all scraps. The outline is placed to one side of the large sheet, and the object is placed on the other side so that a symmetrical picture is created. Designs or shapes cut out of the basic shape are placed symmetrically on the opposite half. Remember to emphasize that the two sides are to be mirror images of each other.
2. When the picture is completely cut, then students may glue the pieces in place.
3. Students may do a rubbing of this picture just as in the pull-apart art.

EVALUATION

Sample questions:

1. What color is the positive shape?
2. Is the emphasis made with positive shapes or negative space, or both?
3. Where did you change the direction of any pull-apart area?
4. Select two designs you like best. (not your own)

Goals: **Students will demonstrate knowledge of pattern, repetition, variety and how they relate to texture.**

Element of Design: texture

Principles: pattern, repetition, and variety

Art Terms: warp, weft, texture, variety

Cross Curricular Application: Science: environment, recycling

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AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 15 minutes

Artists/Prints(s)/Period or Style:

Painted Shield, (Mandan), *Art Education*, AE 175, Davis Pub.

Chris Van Allsburg, *The Polar Express*, (book), Houghton Mifflin, 1985.
Margaret Hodges, *St. George and the Dragon: A Golden Legend*, (book), Brown-Little, 1984.
Toshi Yoshida, *Young Lions*, (books), Philomel Books, 1989.
Paul O. Zelinsky, *Rumpelstiltskin*, E. P. Dutton, 1986

Quilts
Wall Hangings
Macrame Work

PRODUCTION Approx. Time: Two 45 minute sessions

Objective: Students will design and make a circular weaving with different textures.

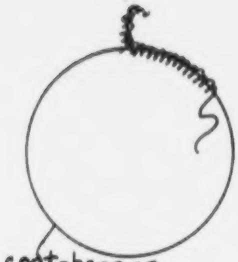
Teacher materials: quilts, wall hanging examples

Student materials: wire hanger or a willow branch, colored yarn of different weights or textures, string, scissors, other objects such as shells, buttons, bark, beads, feathers, tagboard needle

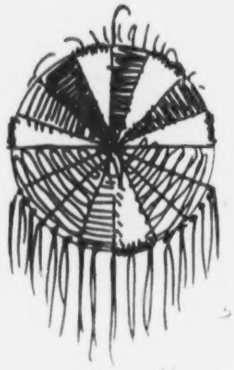
Management/safety tips: Have students make up little balls of yarn (no bigger around than a ping pong ball or longer than an arm's length) and store them in ziplock bags. Ask parents to send in yarn scraps of different colors, textures, and weights.

Activity:

1. Bend a wire hanger into a circle (triangle or square) of desired size. Leave the hanger hook attached for possible hanging.



wrap with
yarn first,
glue end or
use it for first
cross spoke.



uneven # of
spokes

vary weaving,
Leave holes.

DO NOT MAKE IT
LOOK LIKE A SPIDER WEB.

can also have hanging
down pieces

tie knots, have short
pieces sticking out.
(Fuzzys)

2. Wrap yarn around the circular, triangular, or square frame tightly and glue ends.

3. Cut eight strings that are at least six inches longer than the distance across the circular frame. Tie the ends to the frame so that each string stretches across the circle and passes through the center.

4. Cut a separate string and tie it to the center so that it stretches across half the circle to the outside edge. There will be an odd number of strings.

5. Using little balls of yarn, tie one end of one of the yarn balls to the center. Weave the colored yarn in and out in a circular direction. Carefully tighten the yarn as you work.

6. Color can be changed by tying the end of the new yarn to the piece you have been using, or weave it back into the weft. You can also change direction by going back the way you started, or by going back and forth over and under just a few of the warp strings. Create patterns by repeating colors, textural yarns, and materials.

7. You may wish to add shells, beads, or other objects as you are weaving your design. A fringe may also be added.

EVALUATION

Sample Questions:

1. How many textures are used in the weaving?
2. Identify the patterns in the weaving?
3. Which weavings used open space as part of the pattern?

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LESSON IN COLOR: IMPRESSIONIST PAINTING Grade 6

Goal: **Students will demonstrate an appreciation of impressionist art through the application of warm or cool colors.**

Element of Design: color

Principles: balance and variety

Art Terms: impressionism, warm colors, cool colors

Cross Curricular Application: Language Arts: poetry

AESTHETIC SCANNING/HISTORY/CRITICISM Approx. Time: 20 minutes

Artists/Print(s)/Period or Style:

Renoir, Pierre Auguste, Monet Painting in His Garden, (Modern Impressionist), Shorewood #1715, Shorewood Fine Art Reproductions.

Sisley, Alfred, Autumn Landscape, (landscape), Shorewood #1331, Shorewood fine Art Reproductions.

Van Gogh, Vincent, The Bedroom at Arles, (warm colors), (1) *Discover Art Prints*, Set B, Davis Pub. (2) Shorewood #1438, Shorewood Fine Art Reproductions. (3) Teaching Art Prints, #9, *Discover Art*, Davis Pub. (4) Teaching Art Kit, Grades 4-6, (card), *Discover Art Series, Davis Pub.*

Christina Bjork, *Linnea in Monet's Garden*, (book), R. & S. Books, 1987.
Graeme Base, *Animalia*, (book), Viking Kestrel, 1986.

PRODUCTION Approx. Time: Two 45 minute sessions

Objective: Students will construct two impressionist compositions, one in warm colors and one in cool colors.

Teacher materials: Examples of cool/warm color schemes

Student materials: water colors (can use tempera), a sponge, water, construction paper, pencil, fine point marker

Management/safety tips: Buy regular size kitchen sponges and cut into fourths or smaller for a good working size.

Activity::

1. Lightly sketch two similar outdoor scenes that include trees, plants, bushes, sky, flowers, etc.

2. Lightly dip the sponge into water. Squeeze out any excess water and then dip the sponge into the water color paint. Use only warm colors on the first composition.
3. Use the sponge to dab paint in the various outlined areas; i.e., dab orange, yellow and red onto the outline of a tree for an autumn look. Overlap dabs of color.
4. Use a fine point marker to accent areas and add fine detail after painting is dry.
5. Now follow the same process using cool colors.
6. Mount students paintings on construction paper.
7. Title each picture.

(Another variation to this composition would be to cut out a fence, window, or some other object from oak tagboard. Place this on the picture and hold firmly with one hand while sponge painting with the other. When finished remove oak tagboard fence and there will be a white fence surrounded by an impressionist painting.)

EVALUATION

Sample Questions:

1. What makes the two impressionist paintings different? (color, scene, strokes)
2. Which paintings were done in either cool or in warm colors?
3. Which painting do you like the best, the warm or the cool? Why?

ART LESSON PLAN FORM

LESSON: ______________________________

Goal: ______________________________

Element of Design: ______________________________

Principles: ______________________________

Art Terms: ______________________________

Cross Curricular Application: ______________________________

AESTHETIC SCANNING/HISTORY Approx. Time: __________

Artists/Prints(s)/Period or Style:

____

____

____

(Relate print(s) to the elements and the principles of the lesson through the questioning process.)

PRODUCTION Approx. Time: __________

Objective: Students will ______________________________

(Write objective on the board.)

____

Teacher materials: ______________________________

Student materials: ______________________________

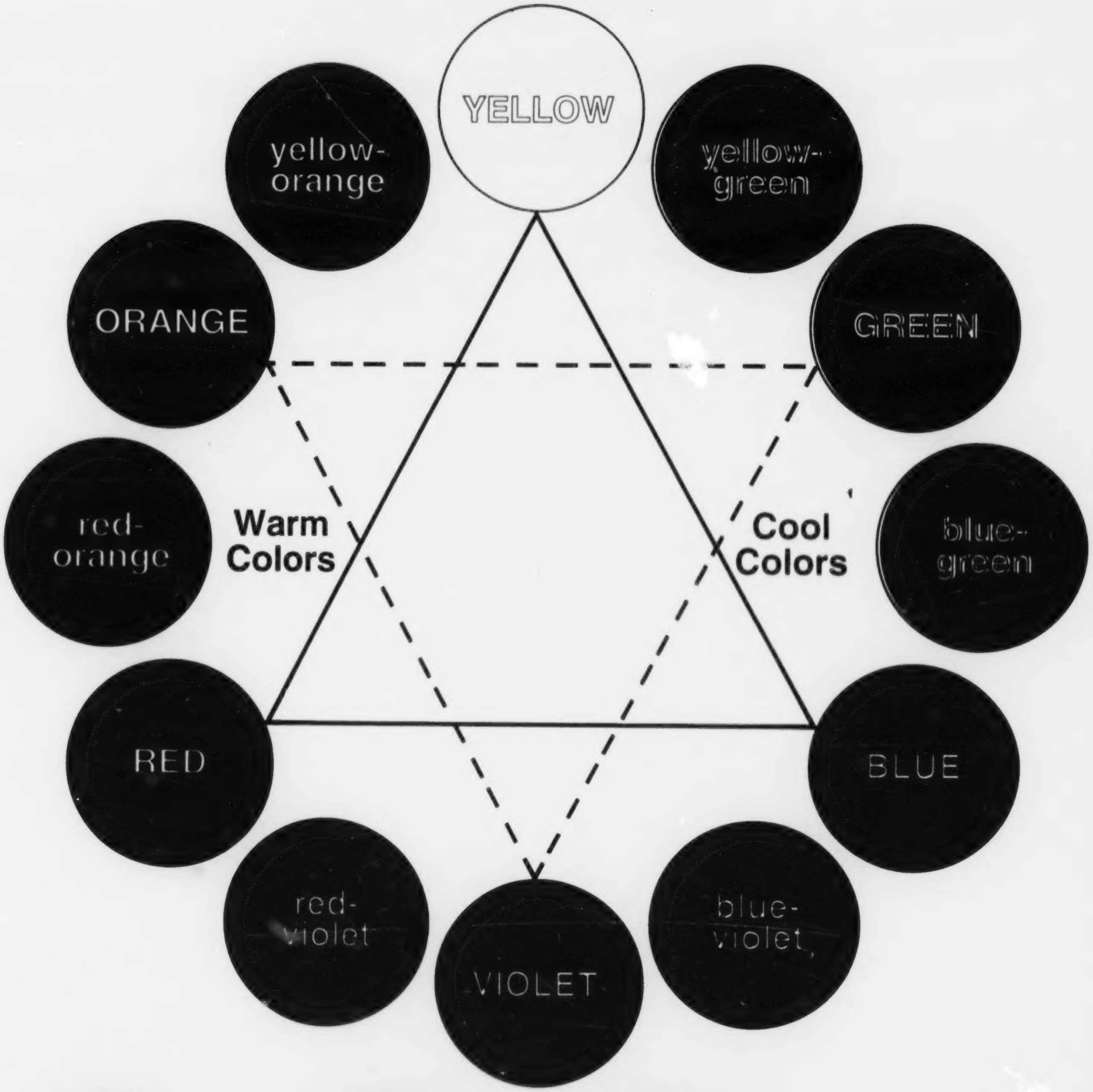
____

Management/safety tips: ______________________________

Activity:

EVALUATION: Have the goals and objectives of the lesson been met?
Questions for students.

COLOR



Neutral Colors

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COLOR

Primary

red
yellow
blue

Begin with primary colors.
These primary colors cannot be created by mixing.

Secondary

orange = red + yellow
green = yellow + blue
violet = red + blue

Made by mixing two primary colors.

Intermediate

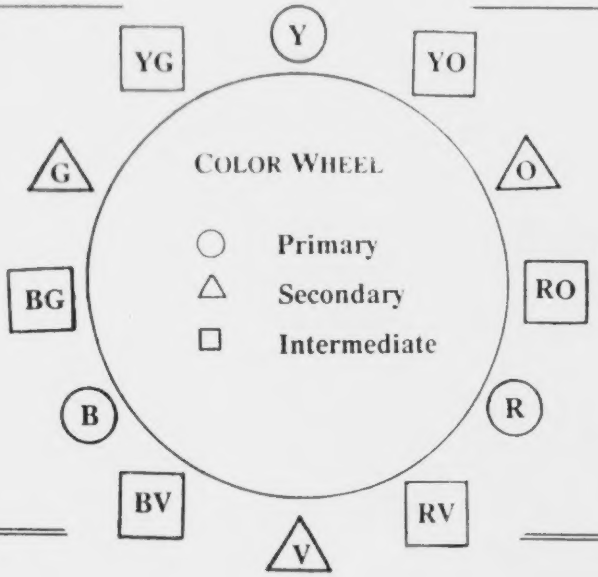
yellow-orange
red-orange
red-violet
blue-violet
blue-green
yellow-green

Made by mixing one primary color with one secondary color.

White = the absence of color.

black = the presence of all colors.

Hue = the common name of a color (red, violet, etc.)



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COLOR SCHEMES

Monochromatic

One color plus its values.
(tints, tones, and shades).

Value

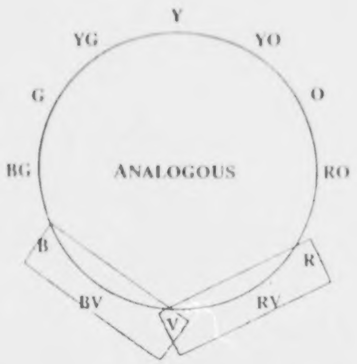
The lightness and darkness of a color.

tint *= color + white*
tone *= color + gray*
shade *= color + black*

Analogous

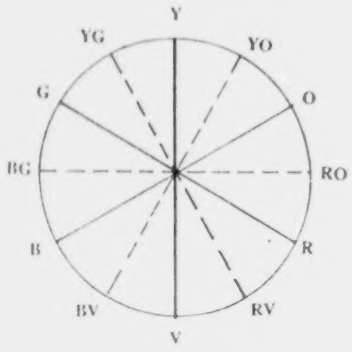
Colors that are next to each other on the color wheel and share a hue in common.

(Example: yellow-green, green, blue-green)



Complementary

1. Colors opposite each other on the color wheel, and
2. the hues made by mixing the complementary colors.



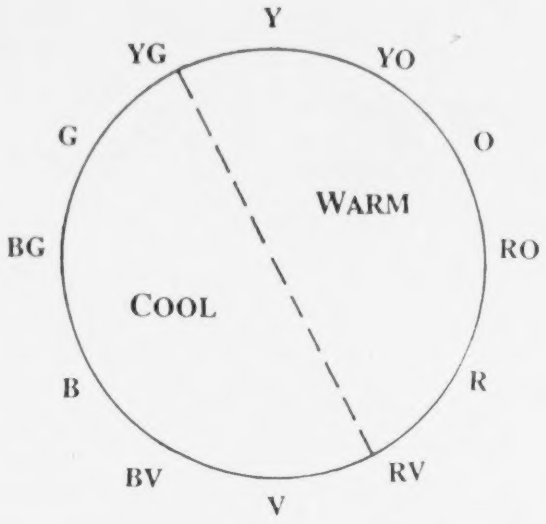
The **complement** of a primary color is always a secondary color.
(Example: red, green)

The **complement** of a secondary color is always a primary color.
(Example: green, red)

The **complement** of an intermediate color is always an intermediate color.
(Example: blue-green, red-orange)

WARM AND COOL COLORS

Cool Colors	**Warm Colors**
green	yellow
blue green	yellow orange
blue	orange
blue violet	red orange
violet	red
red violet	*red violet*
yellow green	*yellow green*

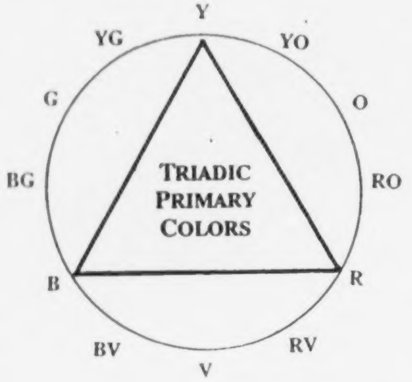


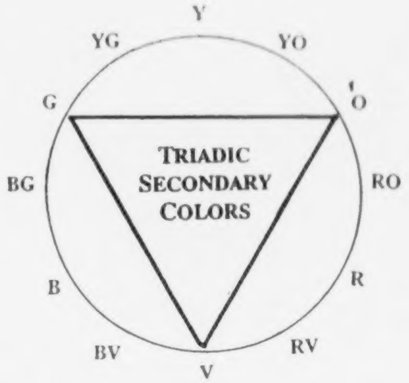
Other colors are warm or cool depending on the colors from which they are made.
Pink is warm because it is made from red.
Lavender is cool because it is made from violet.

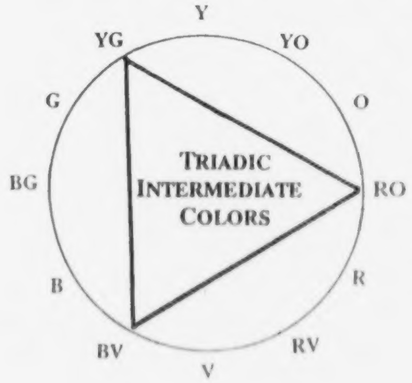
TRIADIC

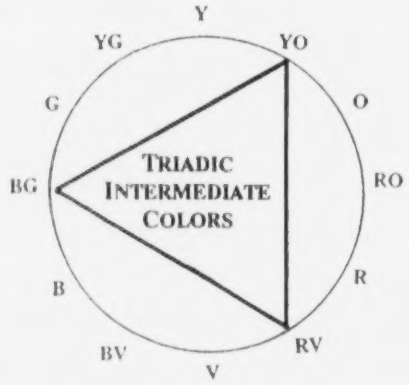
Three colors that form a triangle with equal sides on the color wheel.

Triadic primary colors
Triadic secondary colors
Triadic intermediate colors.









GLOSSARY

ABSTRACT	A type of art derived from realism but stripped of most or all details, leaving only basic essentials lines, shapes, colors, and textures. The art may have no reference to actual objects.
ACCENT	The emphasis placed on one area of a composition.
ADHESIVE	Any substance used to bond two things together, such as glue or rubber cement.
AESTHETICS	Sensitivity to beauty and art. The philosophy of beauty.
AESTHETIC SCANNING	Viewing and discussing the construction and content of an art production in relation to the emotional and artistic responses elicited.
ANALOGOUS COLORS	Colors situated next to each other on the color wheel.
ARTIST	One who produces visual art works. Painting, sculpture, graphics, ceramics, and etc. are accomplished by visual artists.
ARMATURE	A framework of wire or wood inside of a sculpture that gives support while the substance of which it is made hardens or becomes firm.
ASSEMBLAGE	Diverse materials, fragments, found objects are joined together to form one three-dimensional composition.
ASYMMETRICAL	Having a visual balance not derived from symmetry. Containing dissimilar sizes, shapes, and colors on the opposite sides of an axis or middle line.
AXIS	An implied line in a painting or sculpture through a composition to which elements in the composition are referred. In a drawing or painting, an axis is the imaginary line expressing the dominant direction of any object or arrangement of objects in the composition.
BACKGROUND	Those portions or areas of a composition which are in back of the primary or dominant subject matter or design areas.
BALANCE	Equilibrium established by harmonious arrangements. The counterpoise of visual weights of values and shapes in a design.
BALSA WOOD	A lightweight wood used for carving and making models.
BAS-RELIEF	Sculpture in which the figures project only slightly from the background.
BATIK	A process of covering certain areas of cloth with wax in a design before dipping the fabric into dye. When the wax is removed with a warm iron, the area covered by the was is exposed, revealing the original color of the fabric.
BINDER	Material that holds paint pigment together.
BISCUIT FIRING	The first firing of clay objects which hardens them.

BISQUE	Nonglazed clay hardened by exposure to high temperature.
BLEEDING	When colors run together.
BLOCK PRINT	A design cut into any material, such as linoleum or wood, for reproduction purposes. A block printing is also a product of this process.
BLOCKING IN	Initial dividing of a surface in planning a composition.
BLOW PAINTING	Blowing paint on a surface either directly or with a straw.
BORDER	Repeated design in horizontal or vertical strips.
BRAYER	A small hand roller (usually of rubber) for inking blocks, type or plates.
BOUNDARY	The outside edge of the paper or canvas.
BUST	A sculpture which includes the head and shoulder region of a human figure.
BURLAP	A coarsely woven textured cloth, usually of jute.
CALLIGRAPHY	Decorative lettering with a pen.
CANVAS	Material used for a painting surface, usually stretched on a frame.
CARDING	A process of brushing fibers so that they become soft and rather straight.
CARICATURE	A descriptive picture marked by ridiculous exaggeration or distortion.
CARTOON	A preliminary drawing for a painting; also a sketchy picture or caricature.
CARVING	The art or craft of making designs or sculpture by cutting or chiseling.
CASEIN	A heavy, water-soluble paint with a milk base.
CENTER OF INTEREST	The part of a composition first to attract attention.
CITY SCAPE	A painting or drawing showing a city.
CERAMICS	The term used for the art of molding, modeling, and baking objects in clay.
CHALK	Similar to pastels, with a limestone base, used to apply color.
CHARCOAL	A type of pencil or stick used for drawing obtained by imperfect combustion of organic matter, usually wood.
CHIAROSCURO	Skill shown by the painter in his management of shadows. Treatment and use of light and dark in a painting or drawing, especially the gradations of light that produce the effect of modeling. Used mainly by a painter like Rembrandt or Caravaggio whose works are predominantly dark in tone.
CHISEL	A metal tool with a cutting edge at the end of a blade used for cutting, engraving, or carving a solid material.
CHROMA	The relative purity of a color. Color intensity.
CLASSICAL	An art history term describing ancient Greek or Roman art.

CLAY	A natural earth material, plastic when wet, that is used for pottery or modeling.
COIL METHOD	A process of making pottery by rolling long, thin, pieces of clay which are used to form the sides of bowls or containers.
COLLAGE	A composition in which such textured materials as paper and cloth are attached to a flat surface, sometimes in combination with drawing or painting printed matter.
COLOR	A hue, as contrasted with black, white or grey.
COLOR SCHEME	Planned color arrangement.
COLOR WHEEL	A way of showing relationships among colors in the form of a circle. Colors that are next to one another on the color wheel are called analogous colors; colors opposite each other are complementary colors.
COMPLEMENTARY COLORS	Those colors opposite each other on the color wheel which, when mixed together in equal amounts, produce a neutral tone.
COMPOSITION	The art of combining the parts of a work to produce a harmonious whole. The way in which areas of a drawing or painting relate to each other.
CONE	A mixture of clay and glaze with a predetermined melting point used to time firings or ceramics in a kiln.
CONSTRUCTION	The three-dimensional arrangement of two or more forms into a built-up design using wire, wood, or a variety of materials.
CONTOUR	An outline or border creating the illusion of mass in space.
CONTRAST	The opposition or unlikeness of things compared.
COOL COLORS	The family of related, or analogous, colors ranging from the greens through the blues and violets. Cool colors are reminders of cool places, things, and feelings.
CRAYON RESIST	A type of picture in which wax crayon is used to cover certain areas of a surface that the artist does not want to be affected by paint or another substance to be put over the crayon. Since wax repels water, the paint will not cover the crayoned part.
CRITICISM	A review or evaluation of an art work or performance to find its strengths and to determine if constructive changes are possible or necessary.
CURVED LINE:	A line which is not straight and contains no angles.
DEPTH	Distance from front to back, or top to bottom, of an object. A three-dimensional object can be measured in length, width, and depth.
DETAIL	The small, finer aspects of an object or shape.
DIAGONAL LINE	A straight line which is neither vertical nor horizontal.
DIRECTIONAL LINE	Any line which implies direction--horizontal, vertical, diagonal, curving, parallel, and radial.
DRYBRUSH	A method of painting in which as little paint as possible is used so the brush strokes leave paint on the desired spots of the paper.

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ELEMENTS OF DESIGN	These include line, shape, value, texture, space, and color. They are the alphabet or scale of graphic expression. The elements of design are the basic ingredients of any design or organization of space.
ELLIPTICAL	A geometric figure similar to a flattened circle. An ellipse has two focal points.
EMBOSS	To decorate or embellish the surface with a raised design.
ELEVATION	A drawing, showing no perspective, of the front, side, or rear of a building.
EMBROIDERY	The art of decorating a fabric, paper, or other pliant material with raised needlework designs, using colored threads or metallic threads and other fibers.
EMPHASIS	Stressing or calling attention to some part of an arrangement. Emphasis implies both dominance and subordination.
ENAMEL	Prefired glass which is ground to a powder applied to metal surfaces, and refired. The glass is fused to the surface by the extreme heat of a kiln.
ENGRAVING	The process of scratching a line design into a metal plate with a stylus, rubbing ink into the lines, and printing the design on paper.
ESTHETICS	Philosophy, theory, or science of beauty.
EVALUATION	To determine or fix value. To determine significance of worthy, careful appraisal and study according to accepted standard.
EXPRESSIONISM	A broadly varied term used to describe those art movements in which the artists are more concerned with the expression of motion than with the controlled design or representation.
FAUVISM	A movement in painting typified by the work of Matisse and characterized by vivid colors, free treatment of form, and a resulting vibrant decorative effect.
FLORAL	Having to do with flowers.
FOCAL POINT	See CENTER OF INTEREST.
FOREGROUND	The parts of an art work that appear to be in front or nearest to the viewer.
FORM	The three-dimensional structure of an object. In two dimension, a form is represented as a shape.
FOUND OBJECT	Natural or man-made objects incorporated into an art work.
FREE-FORM	Having an irregular, or non-geometric, shape. A free-form shape is composed of curving, irregular lines.
FRESCO	A painting technique in which water-soluble paint is applied to a moist plaster surface. The paint sinks into the plaster, creating a permanent chemical bond.
FRIEZE	A sculptured or richly ornamented band or line, as on a building.
FUTURISM	An art movement originating in Italy in the early 2Oth century aimed to portray the movement and change in objects rather than the appearance at any specific time.

GEOMETRIC	Based on simple lines and shapes from geometry; such as, circles, squares, triangles, and rectangles.
GESSO	Prepared plaster mixed with glue used as a surface for painting or relief work.
GESTURE DRAWING	A freely and quickly sketched drawing that expresses deliberate movement and motion. Gesture drawing is loosely constructed and shows the basic idea of a drawing.
GLAZE	The thin glasslike surface generally found on pottery. Also, a thin transparent layer of paint applied over another color to modify it.
GLYCERINE	Liquid used in making water-soluble inks and also used in water when soaking reeds.
GOUACHE	An opaque watercolor paint which usually has a pliable adhesive with the binder which retards drying. In gouache, highlights are produced by white pigment, unlike true watercolor, where the bare white paper provides the highlights.
GRAPHIC ARTS	Those visual arts that are linear in character (such as drawing and engraving); also, generally, those visual arts that involve impression (printing and printmaking).
GREENWARE	Clay objects which have been air-dried, but which have not yet been fired in a kiln.
GROUT	The thin mortar or plaster material used in mosaics to fill in between the tesserae.
HARMONY	Agreement among parts of a composition tending to produce unity.
HATCHING	The engraving or drawing of fine closely spaced lines chiefly to give an effect of shading. Various patterns can be created with cross-hatching.
HIGHLIGHT	A spot of bright light or high value on an object usually produced by a reflection of the source of light.
HORIZON LINE	A generally horizontal line in a picture where the earth and sky meet.
HORIZONTAL	Parallel to the horizon and at right angles to a vertical line.
HUE	The name of a color. There are six hues: the primary colors (red, yellow, blue), and the secondary colors (green, orange, violet).
HUMAN FEATURES	Those features which distinguish humans from other animals.
ILLUSTRATION	A picture designed to clarify and decorate a story, poem, or other writing.
IMPRESSIONISM	An art movement, essentially realistic, in which the painter attempts to depict the effects of light as it is reflected from objects.
INCISING	Cutting a design or picture into a smooth surface, such as clay, linoleum, wood, or soap using a sharp-pointed tool.
INDIA INK	A black, permanent (non-washable) drawing ink.
INFORMAL	Irregular emphasis on naturalism rather than on strictly ordered forms and compositions.
INTENSITY	The brilliance or brightness of a color.

INTERMEDIATE COLOR	A primary and secondary color mixed together--yellow and orange, yellow and green, blue and green, blue and violet, red and orange, and red and violet.
KILN	An oven (electric, gas, or wood fired) capable of reaching extremely high heats. In art, generally used to fire objects of ceramic or enamel.
KINESTHETIC	Pertaining to the sense, which is felt in the large movement of the joints, muscles, and tendons of the artist's own body. Hence, the free and somewhat unconscious drawing which is done by broad, rhythmic sweeps of the arm and hand.
LANDSCAPE	A painting or drawing showing a scene from nature often including mountains, trees, rivers, field, and other outdoor scenery.
LAYOUT	The preliminary plan for the arrangement of the various parts of a design or picture.
LETTERING	The art of arranging letters to form words and phrases. It is a hand process accomplished with pens, brushes, and inks. Lettering is not to be confused with printed letters.
LIGHT SOURCE	In drawing or painting, light refers to that part of a picture which represents those areas upon which light is expected to fall, as opposed to those areas which represent shadows.
LINE	A continuous mark made by a pencil, brush, crayon, etc. forming an element of a design as opposed to shading or color.
LINEAR DESIGN	A design, representational or abstract, composed of lines without solid areas of tone or color.
LITHOGRAPHY	The art or process of drawing with a greasy medium on a smooth stone or metal surface, applying ink to the design, and printing the design in multiple copies.
LOOM	A framework or machine for interweaving yarns or threads into a fabric.
MASS	In pictorial work, large areas of color, texture, or tone. In sculpture, generally large areas of solid medium as opposed to the open spaces between or around them.
MAT	A smooth or textured cardboard used to frame a picture with an unornamented area. An opening is cut in the mat slightly smaller than the picture, which is secured in place behind the mat.
MATTE	Having a dull or nonglossy but generally uniformly colored surface.
MEDIUM	The material used to produce an art object. Also the liquid with which pigments are mixed to make them suitable for painting.
MID-GROUND	Parts of an art work that appear to be between objects in the foreground and the background.
MIXED MEDIA	A work of art where more than one medium is used.
MOBILE	A kind of sculpture in which the parts move.
MODELING	Solid forms in either sculpture or painting. Modeling refers either to the actual shaping of materials in sculpture or the use of colors and values to represent forms in painting.

MONOCHROME	Using only one hue. An example of a monochromatic color scheme is one based on various tints and shades of green.
MONOGRAM	A pleasing arrangement of initials used to identify the artist on a work of art.
MONOPRINT	A type of surface printing in which a sketch is done on glass or metal with paint or ink and then transferred by contact to paper. Only one print can be made of each design. Also called monotype.
MONTAGE	Making a composite picture by bringing together a number of different pictures or parts of pictures to form a blended whole, or a composition.
MOOD	A state of mind, feeling, or heart as reflected in a work of art through color, line, form, texture, and space.
MOSAIC	A picture composed of many small separate bits of clay, glass, marble, or paper which are fixed to a background.
MOTIF	Main idea of a painting. Often the motif is a repeated theme.
MOVEMENT	The arrangement of parts of a design to create a sense of motion, causing the viewer's eye to move from one point of emphasis to the next. Movement can also refer to a trend or school in art.
MURAL	A large picture designed to decorate a wall.
NATURALISTIC	Adhering closely to or copying forms as they appear in nature.
NEGATIVE SPACE/SHAPE	The empty space surrounding shapes or forms in a work of art.
NEUTRAL COLORS	The colors black, white, brown, and gray are considered neutral, or "non-colorful" colors that are not found in the rainbow.
NONOBJECTIVE	Bears little resemblance to a natural, realistic or recognizable forms.
NIB	A point which fits the end of a pen and controls the flow of ink.
OPAQUE	Impervious to light; not transparent.
ORIGAMI	Japanese art of paper folding.
OVERLAP PAINTING	To extend over and beyond as one object extending over another. A work of art produced by applying paint to a surface.
PALETTE	A tray or board which a painter holds and on which he lays and mixes color
PANEL	A rectangular piece of art consisting of several adjoining units.
PAPIER-MÂCHÉ	A light, strong molding medium composed of wastepaper pulped with glue or a paste binder which is the consistency of oatmeal when wet, and hard and rigid when dry.
PARAFFIN	White, waxy substance used in the batik process and other art products. Paraffin has a petroleum base.
PASTELS	Highly refined and ground pigments of a pale or light color pressed into chalk-like sticks for art production.

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PATTERN	Pattern is anything designed as a guide or a model for making identical replicas of an original form. The effect produced by the repetition of many small and similar design motifs on a surface.
PERSPECTIVE	A technique of representing three-dimensional scenes or objects on a flat, two-dimensional surface.
PIGMENT	Substance which brings color to paints, inks, chalks, crayons, and etc.
PINCH POT	A pot produced by a method of hand-building pottery by pressing, pulling, and pinching a ball of clay into a desired shape.
POINTILLISM	Post-impressionism. A method of painting in which tiny dots of color are applied to the art work side by side. When viewed from a distance, to the eye the colors seem to blend making new colors and new forms.
POP ART	A style of art in which everyday, popular images are used as subject matter: e.g., comic strips, product packages, and advertising art.
PORTRAIT	An art production representation of a person, generally of the face.
POSITIVE SPACE	The lines, shapes, or forms that fill or define a work of art. Positive space is partly defined by the negative space surrounding it.
POSTER	Painted signs used to advertise simple messages. Classic posters, as those of Toulouse-Lautrec, are considered art masterpieces.
POST-IMPRESSIONISM	Movement begun by artists who objected to the lack of form in Impressionism. Subjective emphasis is placed on the artistic form.
POTTER'S WHEEL	A mechanism used for spinning clay pots. A horizontal disk revolves on a vertical spindle turning the mass of clay as the potter's hands do the shaping of the art work.
POTTERY	Ware made from clay that is shaped while moist and soft and then hardened by heat.
PRIMARY COLORS	The hues (red, yellow, and blue) produce all other colors except white. The primary colors themselves cannot be produced by mixing any other colors together.
PRIMITIVE ART	Used in two ways: (1) the art of primitive societies; (2) self-taught, naive--Henri Rousseau and Grandma Moses are considered to be primitive painters. In art, primitive has no reference to time, but to a style of production.
PRINT/PRINTMAKING	A design resulting from the process of inking the surface of a plate upon which a design has been incised or built up and then transferred to paper, cloth, or any other material.
PROPORTION	The relationship of the size or placement of one part of an art work to another part or to the whole. In painting and sculpture; for example, an artist tries to show the right relationship, or proportion, of a nose to a face or a head to a body.
PUGGING	To process dry clay and water through a pug-mill (machine) which emits clay in wet brick form.
RADIAL DESIGN	A category of balance in which lines or shapes radiate from a center point.
REALISM	The painting tradition (in any society or time) in which the artist strives to achieve a lifelike representation of the external appearance of his subject matter.

RELIEF	A three-dimensional form which is halfway between solid freestanding and flat painting. In a relief, figures rise up from a background that is flat.
RENAISSANCE	A period in European history marked by a reawakening and growth in the arts and the birth of modern science. This period starts in the fourteenth century and ends in the seventeenth century.
REPETITION	See PATTERN.
REPRODUCTION	A copy of painting or a drawing.
RESIST	The application of a water-based paint (tempera or water color) over a waxed area of a paper surface.
RHYTHM	The principle of movement in design. The regular recurrence of similarities and differences which lead the viewers eye in prescribed paths through a composition.
RUBBINGS	A technique of transferring the textural quality of a surface to paper.
SAND CASTING	The process of forming plaster, molten metal, concrete, and etc. into a mold or depression made in sand.
SCALE	The relationship between the sizes of parts in an art work to their size in reality. If a picture is drawn to scale, all of its parts are equally smaller or larger than the parts in the original.
SCORING	Marking lines on paper with the pressure of objects such as nail files, backs of scissors, and etc. with the purpose of using these lines as guides for folding the paper.
SCULPTOR	A person who creates a sculpture.
SCULPTURE	Carving, modeling, or structuring in a variety of medias to achieve three-dimensional art. It may be representational or abstract.
SEASCAPE	Art work showing scenes from the ocean, coastal region, or large lake.
SECONDARY COLORS	Those colors obtained by mixing equal amounts of two primary colors. The secondary colors are orange, green, and violet (purple).
SENSORY QUALITIES	Particular qualities of line, color, and shape; such as a jagged line has a sensory quality that differs from a smooth line.
SHADE	A deepened tone of a color achieved by the addition of black.
SHADOW	A shaded area created on a surface that reflects little or no light.
SHAPE	Dimensional area that defines and establishes the contour of an object. It may refer to positive or negative space, free form, realistic, or geometric.
SIZE VARIATION	The same object or shape repeated in different sizes.
SHUTTLE	Pointed, smooth instrument used in weaving to carry the thread of the weft.
SILHOUETTE	The flat shape and contour of an object.

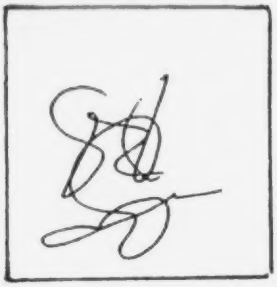
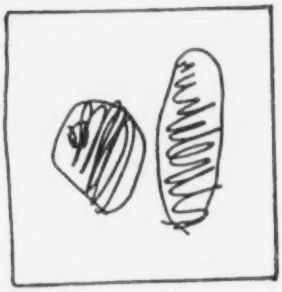
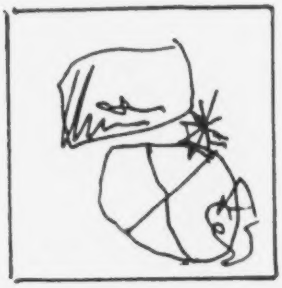
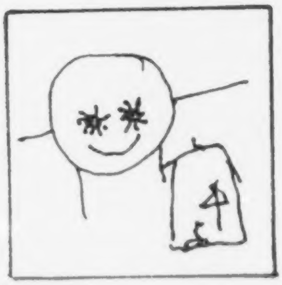
SILK SCREENING	The reproductive process in which paint or ink is forced by the pressure of a squeegee through a stencil fixed to a stretched silk cloth. This process is also is called serigraphy.
SKETCH	A preliminary drawing characterized by its casual and free qualities.
SLIP	Clay thinned with water or vinegar. A thick liquid used to join pieces of clay together.
SPACE	Empty or open spaces in and around objects in an art work. Often referred to a positive or negative, two or three dimensional.
SPATIAL RELATIONSHIPS	The relationships between negative and positive areas in a design.
SPLATTER PAINTING	A form of stencil painting in which droplets of paint are spattered from a toothbrush or similar object through or around a stencil.
SPONGE PAINTING	Painting done by dipping sponges of any size or shape into paint and applying paint to the paper directly.
SQUEEGEE	A hard piece of rubber set in a wooden brace and used to force ink or paint through a silk screen stencil.
STATUE	A sculptural representation of a human being.
STILL LIFE	An arrangement of inanimate objects such as flowers, fruit, or bottles and/or the drawings and paintings of such objects.
STITCHERY	Designing in a fabric or other pliant material with thread and needle, including embroidery.
STONEWARE	A coarse textured pottery fired at a high temperature.
STRAIGHT LINE	A line free from curves, bends, angles, or irregularities.
STYLE	A style is the result of artistic expression.
STUMP	Short roll of paper used for blending charcoal or pastels.
SUPERIMPOSE	To place, draw, paint, or design over something.
SURREALISM	Art work, which can be representational or abstract, resulting from the artistic expression of subconscious or fantasy ideas.
SYMBOL	A letter, picture, or sign that stands for a real object or idea.
SYMMETRICAL	A type of balance in which the contents on either side of a center line are exactly the same, like a mirror image.
TACKY	Paint or ink that is not dry.
TECHNIQUE	The way an artist uses his media to express a creative idea.
TERRA COTTA	The resulting pottery from low-fired clay or sculpture.
TESSERAE	Small squares of glass or stone used in making mosaics.

TERTIARY COLORS	Colors made by mixing secondary colors. Orange and green make citrine; green and violet make olive; violet and orange make russet.
TEXTILE	Any woven material.
TEXTURE	Actual roughness or smoothness of a surface or the illusion of roughness or smoothness.
THREE-DIMENSIONAL	Pertaining to a design or sculpture which has depth, width and height. Can be viewed from all sides.
THUMBNAIL SKETCH	A small, quick sketch suggesting a larger plan or design.
TIE DYE	Dyeing process in which some of the cloth is tied off with string or rubber bands to avoid the dye, resulting in interesting patterns.
TINT	A tone of color resulting when white is added to a basic hue.
TONALITY	The effect of the colors and values as arranged in a work of art.
TONE	The general effect produced by the combination of light and dark.
TRIADIC	Color harmony using three colors, such as a triad.
TWO-DIMENSIONAL	Having only length and width, but no thickness, such as a flat plane or piece of paper.
ULTRAVIOLET LIGHT	Light situated beyond the visible spectrum at its violet.
UNITY/UNIFY	The oneness or wholeness of a work of art.
VALUE	The difference between the lightness or darkness of one or all the colors in a painting. A high value will contain much white, a low value, much black.
VANISHING POINT	In perspective, an imaginary dot on the horizon at which two or more parallel lines would appear to meet.
VARIED LINE	A line of irregular intensity and/or width used to provide character and interest to a painting or drawing.
VARIETY	A change in form, shape, detail or appearance that makes an object different from others.
VERTICAL	Upright, erect, perpendicular to a horizontal plane.
VOLUME	Space within, contained in, or circumscribed by a form or design.
WALL HANGING	A fabric wall decoration.
WARM COLORS	Related, or analogous, colors ranging from the reds through the oranges and yellows. Warm colors are reminders of warm places, things, and feelings.
WARP	Threads that run longitudinally in the process of weaving. The warp threads are strung first on a loom.
WASH	A way of applying thin, watery paint to paper with large, sweeping brush strokes.

WATER BASE INKS	Inks which will dilute in water and are used for drawing and painting on paper and other suitable smooth surfaces. They wash and dilute with water.
WATERCOLORS	Transparent or opaque paint made by mixing powered colors with water and a binding agent.
WEAVING	The craft of intertwining threads, yarns, and other fibers, usually on a loom, to make a cloth or fabric.
WEDGE	A term used in ceramics to denote the pounding and cutting of clay to remove air bubbles and give the clay a smooth texture.
WEFT	The cross-threads of weaving which interlock with the warp.
WHEAT PASTE	Dry powdered material which makes effective and economical adhesive when mixed with water.
WIRE SCULPTURE	Both realistic and/or abstract forms fashioned of wire which are freestanding or attached to a wooden base.
WOODCUT	A block of wood upon which a design or picture is engraved. Also the print made from a block design.
X-ACTO KNIFE	Knife with short sharp blades which has an interchangeable handle. Used in stencil work, mat cutting, and other art projects.

CHILD DEVELOPMENTAL STAGES

All children pass through certain developmental stages in art. The stages appear in a rather orderly manner starting at about the age of two and conclude (as far as the elementary grades are concerned) with the beginning of adolescence at age 11, 12, or 13.

Age 2-3	Scribble.	
Age 3-4	Implied shapes in scribble.	
Age 3-4	Geometric forms, shapes, mandalas, X's, radials, and etc.	
Age 4-5-6	Recognizable forms appear--houses, people. These evolve from the preceding forms.	

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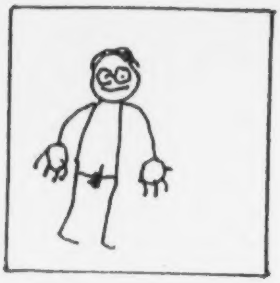
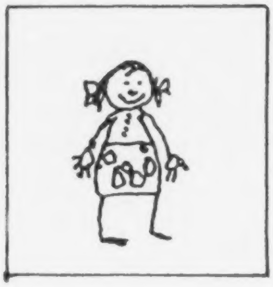
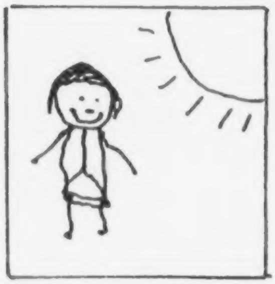
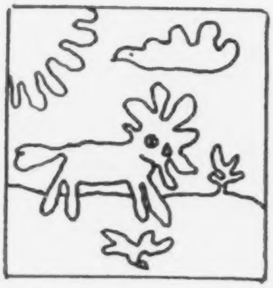
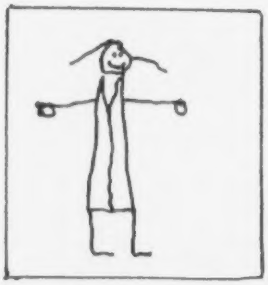
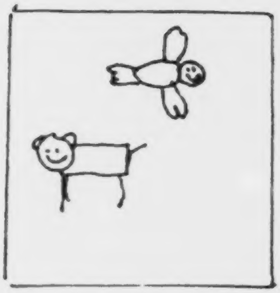
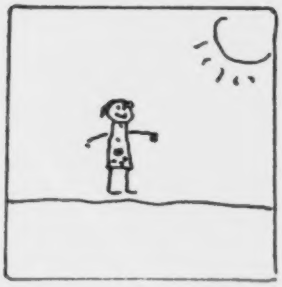
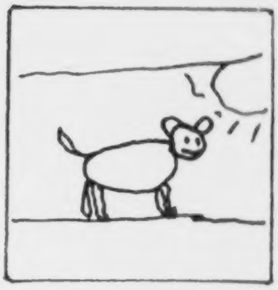
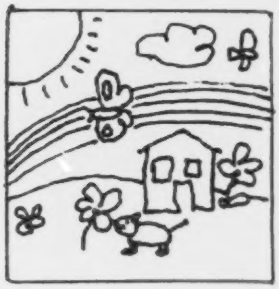
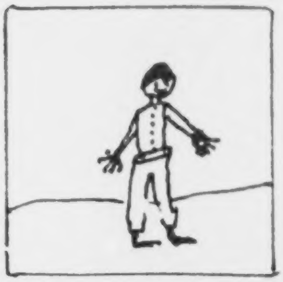
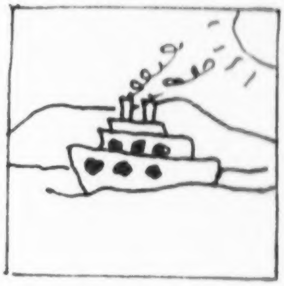
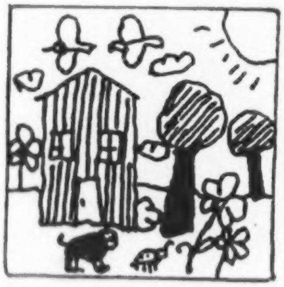
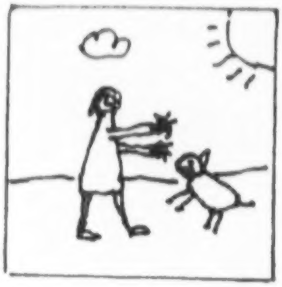
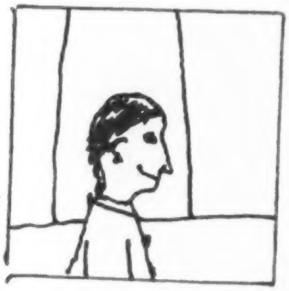
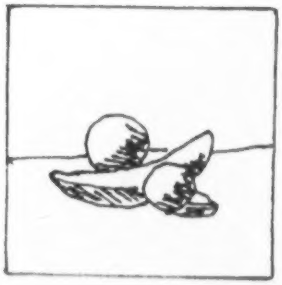
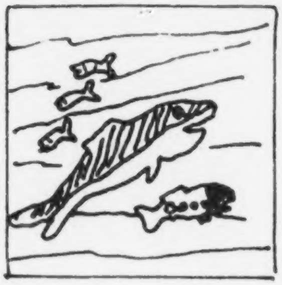
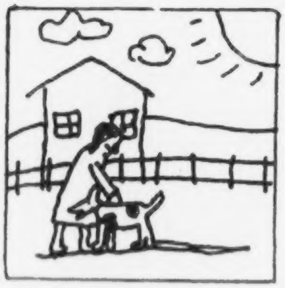
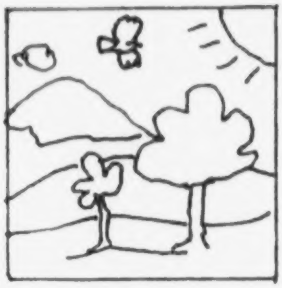
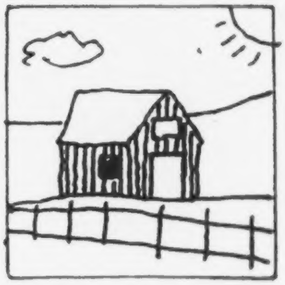
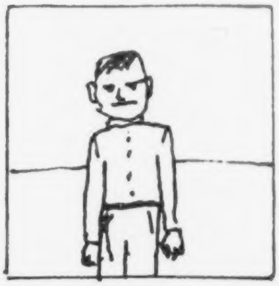
Age 5-6	Sex of the person drawn is sown. The physical appearance or clothes.	
Age 5-6-7	As child matures more, features and detail are included in drawing such as fingers, feet, body, trunk.	
Age 5-6-7	Size of the object is used to emphasize importance. Large head on mother is example.	
Age 5-6-7-8-9	Each child has an individual style of drawing and coloring. This becomes more marked as the child is encouraged to be inventive and free. A personal style is what you are after as an art teacher.	
Age 6-7	Arms stick straight out, legs straight down. Figure drawn front view. Almost always smiling.	

Age 6-7	Often animals have human faces looking at you.	
Age 6-7	A ground line or stand line appears. Previously objects seemed to floating in space.	
Age 6-7	Skyline appears but sky and ground do not touch. Object often floats between the two.	
Age 6-7-8-9-10	Children most often draw people, animals, flowers, suns, clouds, trees, houses, rainbows.	
Age 7-8	Human feet often drawn side view or what appears as 3/4 view. Seldom straight on.	

Age 7-8	Sky and ground meet. Object placed in front of ground and sky. Now a context has been set for the object drawn.	
Age 7-8-9	Pictures take on much detail. Children tend to use bright colors and apply them in a fantasy approach. As awareness develops, more detail is included.	
Age 7-8-9	Action appears in picture shortly after context is established.	
Age 8-9	Profiles begin to appear about the age of 8 and increase gradually over the next years.	
Age 8-9-10	Children may start to use shading in drawing if encouraged by the teacher.	

Age 9-10	Children more interested in color hues, values, and intensities in their work.	
Age 9-10-11	Children can create depth (3 dimension) by overlapping forms.	
Age 9-10-11	Multiple baselines used to indicate distances.	
Age 10-11-12	Children may start to use perspective in their drawing to show depth if taught by the teacher.	
Age 11-12-13	Realism starts to become very important to the child. Drawings become stiff and emotionless in contrast to the fantasy work of the primary and intermediate child.	

Age 5-6-7-8-9

Development of skills with 3-D media roughly is that actualized when working with 2-D media.

KEYS TO SUCCESSFUL ART TEACHING

Often children come to the teacher during a lesson and say, "I can't draw a cat." "Will you draw it for me?" Encourage the child to do his/her own work. A child can and will draw or paint if encouraged to do so. The teacher should avoid doing any part of the art work for the child.

Avoid 'recipe' lessons where all children make identical objects such as paper flowers from a given pattern or casting plaster to form a predetermined object to be painted in a prescribed manner. 'Recipe' lessons allow no room for creativity, skill development, individuality, or personal expression. 'Recipe' lessons are not art and should not be considered as such. Always allow for individual creativity within the framework of a specifically designated art project.

Dittoed pictures defeat the purpose of the art program in the school. Encourage children to create original art work in a work space large enough for the media used.

Art is by definition self-expression.

MANAGING ART MEDIA

Papier-mâché

Papier-mâché is an inexpensive, easy to use, and an expressive art medium. The great advantage to the student is that with papier-mâché it is very difficult for children to make identical objects because of the inherent freedom of the materials; consequently, inventiveness and originality are practically inevitable. This sculptural medium is also very appropriate for all grade levels with the only real difference being the subject matter and the skill and conceptual level of the student.

The common papier-mâché used in schools is newspaper strips dipped in a mixture of wheat paste and water mixed to about the consistency of gravy. The dry wheat paste may be purchased at stores handling wallpaper. A five pound bag is the most economical and practical size to buy. Liquid starch can also be used.

A papier-mâché sculpture is constructed on an armature which approximates the shape of the desired sculpture. The armature may be formed of coat hangers, chicken wire, cardboard boxes, paper towel rolls, tagboard, etc., taped together with masking tape. Newspaper strips are dipped in the wheat paste mixture and spread on the armature. Some of the wheat paste should be gently squeezed out with the fingers; a little practice will tell you how much paste to squeeze off. If too much paste is left on the strips, the surface of the sculpture will be lumpy. If too much is wiped off the strips will not adhere.

If there is not sufficient time during the art class to finish the project, allow the sculpture to dry and continue application of the papier-mâché at a convenient time.

A smoother surface than one produced by the newspaper strips may be achieved by applying as the final covering of either paper toweling or of facial tissue dampened with wheat paste.

Completed sculptures may be painted with tempera and then coated with varathane or other gloss or semigloss finishes to produce rich colors.

Clay

Clay is one of the more traditional materials used to create sculptural forms. Clay is also one of the least expensive and one of the most abundant minerals on earth. All age groups enjoy working with clay; and there are appropriate lessons for all levels.

Clay can be purchased either in dry or wet form. The least expensive is dry clay. Premixed clay will cost two to three times as much per wet pound as the dry clay. However, premixed clay is ready to use. To some teachers, the difference in price may be worth avoiding the effort involved in mixing the clay.

Have the children do a portion of the wedging. To wedge the clay, tear the clay in half and bang the two halves together about 20 times, or by kneading the clay to push the air out. This procedure will remove air bubbles in the clay and eliminate problems in firing. As the students work to form a ball of clay and art object of their choice, the clay will naturally wedge. Burlap, canvas, or an oil cloth wrong side up will provide a good working surface. Wet clay in pugged wedges does not need to be wedged.

Have a container of water and, if possible, a sponge for each student or work station. The water can be used for smoothing surfaces, making slip, dampening and smoothing the too dry clay, and cleaning up. The sponge will be used for cleaning.

Never put clay or water with clay in it into the drain of a sink. The containers of water at the work stations should be poured and rinsed into a large container, such as a bucket, before being washed in the sink. Children should wash their hands in the bucket, then in a sink. Clay in the bottom of the bucket can be recycled or wiped out with a paper towel and thrown away.

After the art objects have dried (approximately 3-4 days for bowls and a week for thick objects, such as animals), they may be fired in a kiln. Unfired clay (greenware) is quite fragile and breaks easily. If a kiln is not available, use self-hardening clay.

Every grade school should have a kiln available for use. The cost can be easily justified. A kiln, when operated properly, will be trouble free for 10-15 years, or longer.

Be sure to choose lead-free glaze materials.

Paper

Precutting: Whenever possible, precut pieces used in collage or cutting projects to approximate size needed to save paper and assist the student in visualizing and cutting the shape desired.

Mounting or Framing: To mount or frame an art work by placing the art work on a larger piece of paper, cut the paper to be used for the art project to a size that will be enhanced by the larger framing paper. (For example: to use 9x12 inch paper, cut the project paper of 8x11 inches. The finished art project will be centered on the 9x12 inch mounting paper.)

When paint of any kind is used, a good heavyweight paper is needed. A lighter weight paper can be used for collages or drawings.

Gluing: Glue art work to a larger piece of colored paper. Since glue causes wrinkles and puckers, apply glue only to outside edges of art work. Apply a thin bead of glue ⅓ inch from outside edge of the work, turn over, and press to seal glue. Place work in the center of a colored paper. Wipe off excess glue with a damp towel. Glue stick or 3M mounting rollers are cleaner. Use rubber cement (teacher only), glue sticks, or 3M® mounting roller to avoid wrinkling. The excess removes easily. Rubber cement cleans up easily by letting it dry and rubbing it off, but should be used only by a teacher in a well-ventilated area.

Ironing: Very often paper will wrinkle when painted. These wrinkles can be easily removed by ironing. Pad the ironing surface with a stack of paper (newsprint or old newspapers) with clean paper for the top surface. Iron the art work face down.

Tempera Painting

Tempera is the most common, least expensive, and, perhaps, the most rewarding painting medium that school children will use. The paint may be purchased in cakes, in dry powder, or premixed liquid. Tempera is less expensive in powder form and is easy to mix; however, once mixed, the tempera tends to sour if not used soon after being mixed. A few drops of Pine Sol cleaner or detergent will keep the paint from souring and will facilitate cleanup. It will not alter the production process. If dry tempera is used, add 2 tablespoons of epsom salts to the mixed paint to help keep the paint from settling in the jar. Avoid mixing any powdered tempera when children are present. Tempera dust causes damage to the respiratory system.

Mix containers of tempera paint, then put the paint into large, squirt-type detergent bottles. The paint will last for a long period of time and will be readily available when needed for projects.

Prepared tempera can be dispensed to the students in styrofoam egg carton palettes. Either throw away the palette or cover with plastic for reuse.

When commercially prepared cake tempera is used, such as alpha-biggies or dry stick cake, store or use them in tuna-size cans. To activate and mix the tempera from these products, fill the container with water to cover the cake, let stand, then mix. This can be done at the time of use, or 1-3 hours before use. Allow the tempera in the can to dry out when the project is completed. Put them in flat boxes for easy stacking and convenient storage. Activate the tempera with water for each successive use.

To avoid having warpage of paper have the tempera mixed to the correct consistency and use a heavier weight paper.

Watercolor

Use two small tin cans of water for each student--one for rinsing the brush, and one for dipping clean water to add to watercolors, or teach students to squeeze brush out after rinsing, then dip back into the water. This keeps watercolors clean and useable. Before painting, a few drops of water on each watercolor will soften the paint and facilitate loading the brush; howrever, this not only softens the paint, but uses it up more readily.

Paint Brushes

Kinds Bristle and fur brushes are usually used in school.

Bristle brushes are used for tempera paint and have coarse 'hair' that sticks straight out from the ferule, which is the metal sleeve that holds the bristles. A bristle brush is usually flat in shape and it often has a longer handle than a sable (fur) brush. Bristle brushes are good for painting flat areas, mixing colors on the paper, and for easel painting.

Fur brushes are usually of soft sable 'hair' and are normally used for watercolor painting. Sable brushes are much softer than bristle brushes. They may be round brushes that come to a point when wet. Fur brushes are versatile because they can make wide strokes or fine strokes depending on the pressure and angle of application.

Sizes Brush sizes are indicated by number.

Bristle brushes (for tempera) will be larger as the number gets smaller; i.e., a #10 brush is larger than a #20 brush.

Fur brushes (for watercolors) decrease in size as the number decreases; i.e., #6 is larger than #3.

Care Treat the brush like an artist's tool.....it is one!

Teach children

not to tickle faces or hands with the brush. Oils from the skin make it more difficult to clean the brush.

that paint should be only on the bristles. The ferrule (the metal part) does not paint, so there should be no paint on it.

When using:

Brushes are never left standing with the brush end down. This will cause the brush to spread out permanently making it unsuitable for painting.

Brushes are never left standing in the paint container, for the brush will be too deep in the paint, resting on the brush end, and easy to bump and spill the paint.

To Clean

Brushes used in tempera and watercolor are cleaned in cool, clean water. Hot water loosens the glue holding the bristles in the ferrule.

Storage

Store brushes with the brush side up and standing on handle tips. Cans are good brush holders. Standing brushes allows easy size identification.

Brushes can also be separated by size and stored flat in open boxes.

General Classroom Hints

Send a letter home with the students asking for needed art material supplies, such as, styrofoam meat/pastry trays, yarn, wax, old sheets, and newspapers.

Spend time in the beginning teaching students how to clean up after a project. This will save time later and the teacher will be more willing to do large art projects when students assist with the cleanup.

For a quick inventory of supplies on hand, store art materials in see-through plastic boxes or labeled cardboard boxes.

Have a variety of art supplies available for the students at all times for assignments in other subjects to be spontaneously and artistically expressed. Students may then have the opportunity to use watercolor, oil pastels, etc., instead of crayons.

The local library will have books containing both the history and art works of artists. Some libraries have special collections of art prints for check out.

Store the shirts students wear when painting in plastic bags for easy storage and cleanup. Be sure garments are dry and free from wet paint.

Management

Pool supplies with other teachers. You'd be surprised what you have.

Use as many extra people as will help.

▸	Librarian	to order art-related books or to read history to your students.
▸	P.E. Teacher	to show line, movement, shape.
▸	Music Teacher	to locate a resource to history of art/music. Can also help with line, movement, etc.

▸ Principal	to order art supplies, and to have information on available grants for art projects.
▸ Artists	to help with any area in the classroom--production, especially if you don't feel competent. Use lovers of children.
▸ Other Teachers	to supply a different point-of-view.
▸ Parents	to volunteer occasionally; not every week, it's too hectic. Parents often have and will share art resources.
▸ Art Assistants	to have fifth and sixth graders as art assistants. Choose four or five students who can assist mainly in K-4 classrooms. They can arrange materials, pass supplies, monitor children, and cleanup. However, assistants should not be used in lieu of their own regular art time. Art assistants can free you to guide lessons and teach without interruption. The students will love art because they get help and do not have to clean-up every time. Assistants are especially helpful to teachers with the disorder that accompanies painting and clay. Reward assistant freely--just getting out of class may be reward enough!!
▸ Buddies	If your class has reading buddies, do art with them. Combine math and art. Use literature as your art base one week.

▸ Art Project Hints

Virtually all materials that can be assembled by the teacher can be used in art projects during the year. For example, the teacher will use

styrofoam egg cartons for printmaking and palettes;

paper pulp egg cartons for papier-mâché objects, dinosaurs, and other constructions;

newspapers for covering desks and tables and for papier-mâché

wood for constructions and printmaking;

bottles for papier-mâché people

cloth and fabrics of all kinds for batik, tie-dye, puppet clothes, collage, etc.;

cans for water containers;

carpet scraps for environment constructions;

wire, string, etc. for sculpture and weaving;

yarn or discarded video tape for weaving;

leather for craft objects;

paper towel and toilet tissue tubes for totem poles and people.

and on and on. . .

It is a very good practice to habitually send notes home with children requesting that parents donate items that will be needed for projects and also to add any items and materials they feel *might* be used by teachers for art projects.

SURVEY OF ART PERIODS AND STYLES

History of Art
by H. W. Janson, 1986

Ancient Art	7000 B.C. - 500 A.D.
Prehistoric	7000-3500 B.C.
Egyptian	5000-520 B.C.
Near East	3500-1000 B.C.
Aegean	1000 B.C.-650 A.D.
Greek	800-120 B.C.
Etruscan	700-220 B.C.
Roman	500 B.C.-320 A.D.
Byzantine	500-750 A.D.

The Middle Ages	600-1400
Islamic	630-1650
Early Medieval	520-1020
Romanesque	1050-1200
Gothic	1150-1470

The Renaissance	1300-1750
Late Gothic	1300-1500
Early Renaissance	1420-1500
High Renaissance	1500-1520
Northern Renaissance	1500-1600
Mannerism	1530-1600

Baroque Period	1600-1800
Italy, Austria, Germany	1600-1770
Flanders, Holland Spain	1610-1700
France, England	1600-1800

The Modern World	1750 - Present
Neoclassicism & Romanticism	1740-1880
Realism	1840-1900
Impressionism	1860-1910
Post-Impressionism	1875-1915
Cubism & Futurism	1901-1940
Fauvism & Expressionism	1903-1937
Ash Can School	1905-1914
Constructivism	1912-1940
Surrealism, Fantasy, & Expressionism	1915-
Realism & Abstraction	1920-1950
Abstract Expressionism	1945-1960
Pop Art	1950-1960
Op Art	1955-1972
Color Field Painting	1962-
Photorealism	1968-

Dates given are approximations. Refer to text for complete data.

Compiled by Lila Crespin
Classroom Demonstration Consultant

BEST COPY AVAILABLE

REFERENCED ARTISTS

Jean Arp	Jean Arp	1887-1966	Modern Abstract
Sophie Taeuber Arp	so-PHEE TWA-ber ARP	1889-1943	Modern Abstract
Blaine Billman	Blaine Billman	Contemporary	Modern/Pointillist
George Braque	Zhorzh Brock	1882-1963	Expressionist/Cubist
Charles Burchfield	Charles Burchfield	1893-1967	Surrealist
Mary Cassatt	mary kah-SAHT	1844-1926	Impressionist
Paul Cezanne	Paul say-ZAHN	1839-1906	Past Impressionist
Marc Chagall	Mark sha-GAHL	1887-1985	Expressionist
John Constable	John Constable	1776-1837	Landscape Painter
Lovis Corinth	LOW-vis CORE-inth	1858-1925	Modernist
Robert Delauney	ro-BARE duh-LAWN-ay	1885-1941	Impressionist
Jose DeRivera	ho-say day-ree-VAY-ra	1904-1985	Sculptor
Arthur Dove	Arthur Dough-vay	1880-1946	Modern Abstract
Otis Dozier	Otis dos-e-A	1904-	Surrealist
Raoul Dufy	rah-ool doo-FAYE	1877-1953	Expressionist
Albrecht Durer	Al-brekt DUHR-er	1471-1528	German Renaissance
M.C. Escher	ESH-er	1898-1972	Op Art
Lyonel Feininger	LY-nel FINN-ein-ger	1871-1956	Nonobjectivist
Helen Frankenhaler	HELL-en FRANK-en-thah-ler	1928-	Modern Abstract
Marshall Fredericks	Marshall FRED-er-ick-es	1908-	Modern Sculptor/Realist
Daniel Chester French	Daniel Chester French	1850-1931	Sculptor
Sue Fuller	Sue Fuller	1914-	Modern Abstract
Sue Fuller	Sue Fuller	1914-	Modern Abstract
Paul Gauguin	Paul goh-GANH	1848-1902	Post Impressionist
Robert Gwathmey	Robert GWARTH-mee	1903-	Expressionist
Marsden Hartley	MARS-den HEART-lee	1877-1943	Post Expressionist
Utagawa Hiroshige[1]	Utah-gaw-wah HE-roh-SHE-geh	1797-1858	Modern Realist
George Inness	George Inness	1825-1894	Landscape Artist
Ben Jones	Ben Jones	1942-	Modern Primitive
Wassily Kandinsky	VAHS-ee-lee kan-DIN-skee	1866-1944	Expressionist
Hokusai Katsushika	hoke-SAH-see kat-soo-SHE-ka	1760-1849	Printer/Illustrator
Kiyotada	KI-oh-TAW-da	fl 1720-1750[2]	Japanese Art
Paul Klee	Paul klay	1879-1940	Expressionist
Gustav Klimt	GUS-tawve KLIM-t	1862-1918	Modern Realist
Morris Lewis	Morris Lewis	1912-1962	Modern Abstract
Roy Liechtenstein	Roy LICK-ten-stine	1923-	Modern Abstract
Henri Matisse	on-REE mah-TEES	1869-1954	Fauvist/Impressionist

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[1] known simply as Hiroshige

[2] flourished

Joan Miro	HWAN mee-ROH	1893-1983	Surrealist
Piet Mondrain	pyet MAHN-dree-ahn	1872-1944	Nonobjectivist
Claude Monet	clawd moh-NAY	1840-1926	Impressionist
Henry Moore	Henry Moore	1898-1986	Sculptor
Henry Munyaradzi	Henry moon-YAR-add-zee	Contemporary	Sculptor
Louise Nevelson	Louise Nevelson	1899-1988	Sculptor
Jose Clemente Orazco	ho-SAY clay-MEN-tay oh-ROSS-coe	1883-1949	Modern Expressionist
Judy Pfaff	Judy FAFF	1946-	Abstract
Pablo Picasso	PAH-blow pic-KOSS-so	1881-1973	Sculptor/Expressionist/ Cubist
Camille Pissarro	ka-meal PEA-sorrow	1830-1903	Impressionist
Raphael (Raffaello Sanzio)	RAHF-ay-el	1483-1520	Italian Painter
van Rijn Rembrandt	REM-brandt van RHINE	1607-1669	Expressionist
Pierre Auguste Renoir	pea-AIR oh-GOOST ren-WAHR	1841-1919	Impressionist
Henri Rousseau	on-REE roo-SOH	1844-1910	Primitive Art
Peter Paul Rubens	Peter Paul Rubens	1577-1640	Flemish Painter
Shinjyko Saito	shin-YEE-ko SAY-toe	1917-	Surrealist
Georges Seurat	zhorzh sir-RAHT	1859-1891	Impressionist
Charles Sheeler	Charles Sheeler	1883-1965	Expressionist
Alfred Sisley	AL-fred Sis-lee	1839-1899	Impressionist
Joseph Stella	Joseph STELL-lah	1880-1947	Futurist Abstract
Frank Stella	Frank STELL-lah	1936-	Nonobjectivist
Henry Tanner	Henry Tanner	1859-1937	Realist
Pavel Tchelitchew	PAW-vul TEL-ekt-chew	1898-1957	Modern Abstract
John Toole	John Toole	1815-1860	Realist/Naturalist
Joseph Turner	Joseph Turner	1775-1851	Realist/Naturalist
Tutankhamen	TOOT-en common	b. 1358 B.C.	Egyptian Ruler
Vincent van Gogh	VIN-cent van GOH	1853-1890	Post Impressionist
Edouard Vuillard	Aid-WAHRD vwee-YAR	1868-1940	Impressionist
Victor Wasserley	vik-TOR vass-ah RELL-ee	1908-	Op Art
Tom Wesselman	Tom Wesselman	1931-	Contemporary/Sculptor
James Whistler	James WHIST-ler	1834-1903	Abstract Realist
Francisco Zuniga	fran-CIS-co ZOON-ee-ga	1911-	Contemporary/Sculptor

RESOURCES

RESOURCES FOR TEACHERS

Books

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Instructor. Scholastic Inc., P.O. Box 3019, Southeastern, PA 19398-9902. (contains a different art print every month)

School Arts. 50 Portland Street, Worcester, MA 01615-9959. (Contains art ideas)

RESOURCES FOR CHILDREN

Books

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------. *My Grandma Lives in Gooligulch*. Harry N. Abrams Jr., NY, 1989.

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Blizzard, Gladys. *Come Look With Me: Enjoying Art with Children.* Thomasson Grant, NY, 1990.

Epstien, Vivian. *History of Women Artists: For Children*. VSE Pub., Denver, 1987.

Gibbons, Gail. *The Pottery Place*. Harcourt Brace and Jovanovich, Dallas, Texas, 1987.

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------. *Leonardo da Vinci.* Barrons Educational Services, Hauppauge, NY, 1984.

Locker, Thomas. *The Young Artist.* Dial Books, NY, 1989.

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Renoir
Raphael
Gouguin
Klee
Van Gogh
Picasso
Matisse
Duer
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Chagall
Velasquez
Rousseau
Michelangelo
Rembrandt
Remington
Tourouse-Lautrec

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Monet
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Van Gogh
Picasso
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Walsh, Ellen Stoll. *Mouse Paint.* Harcourt Brace and Jovanovich, Dallas, TX, 1989.

Warner, Sally. *Encouraging the Artist in Your Child: Even if you Can't Draw.* St. Martin's Press, NY, 1989.

Weber, Nicholas Fox. *The Art of Barbar.* Harry N. Abrams Jr., NY, 1989.

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Winter, Jeanette. *Diego.* Alford Knopf, NY, 1991.

Wolf, Aline. *Mommy, It's a Renoir.* Parent Child Press, NY, 1984.

Zadrzynska, Ewa. *The Girl with a Watering Can.* Chameleon Books, NY, 1990.

CERAMICS - POTTERY RESOURCES

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Laliberte, Mogelon, Thompson. *Pastel, Charcoal, and Chalk Drawing.* Van Nostrand Reinhold, NY, 1973.
Malcolm, Dorothea. *Design: Elements and Principles.* Davis Pub., MA, 1972.
Porter, Albert W. *Design: Elements and Principles.* Davis Pub., MA, 1972.
Probyn, Peter. *Complete Drawing Book.* Watson-Guptill Pub., NY, 1970.
Watson, Ernest W. *Art of Pencil Drawing.* Watson-Guptill Pub., NY, 1968.

CURRICULUM RESOURCES

Curriculum Sequence Charts
Lilias Apland
9430 Vallarta Drive
Tucson, AZ 85749

Art in Action (series)
HBJ/Coronado Publications, 1986-87
1627 Woodland Avenue
Austin, TX 78741
(prints and texts)

Art Works (kit)
Holt, Rinehart, Winston, 1989
6277 Sea Harbor Drive
Orlando, FL 32821
(5 self-portraits, overheads, video, cassette, children's art postcards, time-line)

Discover Art (series)
Davis Publishing, 1985
(prints, texts, filmstrips)
50 Portland Street
Worcester, MA 01615

Tanya Lowry
Davis Publishling West Coast Rep
2092 East Main Street
Hillsboro, OR 97123

Dale Seymour Publishing
Spectrum Art Curriculum
PO Box 10888
Menlo Park, CA 94025

SWRL Elementary Art Program
PhiDelta Kappa
8th and Union
PO Box 789
Blooming, IN 47402
(filmstrips, teacher's Guide)

DRAWING, DESIGN, AND DECORATIVE RESOURCES

Bennett. *Creative Crayon Techniques.* Dukane Press, FL, 1970.
Brooks, Mona. *Drawing with Children.* Jeremy P. Tarcher, Los Angeles, 1986.
Brommer, Gerald. *Drawing: Ideas, Materials, and Techniques.* Davis Pub., MA, 1972.

GENERAL CRAFT BOOKS RESOURCES

American Handicrafts. *Crafts Encyclopedia.* American Handicrafts, TX, 1971.
Baranski, Matthew. *Mask Making.* Davis Pub., MA, 1972.
Bennett. *Ends and Odds to Art.* Dukane Press, FL, 1970.
Horn, George. *Crafts for Today's Schools.* Davis Pub., MA, 1972.
Hunter, Dard. *Papermaking.* Dover Pub., NY, 1978.
Kreischer, Lois. *String Art.* Crown Pub., NY, 1971
Plenary Pub. *Family Creative Workshop.* International, Inc., NY, 1974.
Rainey, Sarita. *Tissue Paper Activities.* Davis Pub., MA, 1971.
Stephens, Barbara. *Creating with Tissue Paper.* Crown Pub., NY. 1973.
Stribling, Mary Lou. *Art from Found Materials.* Crown Pub., NY, 1971.
Strose, Susanne. *Making Paper Flowers.* Sterling Pub., NY, 1970.

LETTERING AND PRINTMAKING RESOURCES

Ballinger, Raymond. *Layout and Graphic Design.* Van Nostrand Reinhold Company, NY, 1970.
Bennett, Maggi. *Printing Without a Press.* Dukane Press, FL, 1970.
Brommer. *Relief Print Making.* Davis Pub., MA, 1970.
Brown, Ken. *The Ken Brown Calligraphy Handbook.*
Capon, Robin. *Introducing Abstract Printmaking.* Watson-Guptill Pub., NY, 1973.
Daniel and Turner. *Simple Print Making with Children.* Van Nostrand Reinhold, NY, 1972.
Horn George. *Visual Communications: Bulletin Boards, Exhibits, Visual Aids.* Davis Pub., MA, 1973.
Rothenstein, Michael. *Relief Printing.* Watson-Guptill Pub., NY, 1970.
Tingle, Roger. *Let's Print.* Van Nostrand Reinhold Company, NY, 1971.

PAINTING RESOURCES

Albenda, Pauling. *Creative Painting with Tempera.* Van Nostrand Reinhold, NY. 1970.
Blake, Wendon. *Acrylic Watercolor Painting.* Watson-Guptill Pub., NY, 1970.
Brommer, Gerald. *Transparent Watercolors: Ideas & Techniques.* Davis Pub., MA, 1973.
Herring, Jan. *Painters Composition Handbook.* Poor-Henry Publishing Company, TX, 1971.
Sheaks, Barclay. *Painting with Acrylics from State to Finish.* Davis Pub., MA, 1972.
Shepherd, Margaret. *Calligraphy Made Easy.* Putnam, NY, 1989.
Tritten, Gottfried. *Teaching Color and Form.* Van Nostrand Reinhold, NY, 1971.
Troise, Emily. *Painting with Markers.* Watson-Guptill Pub., NY, 1972.

PRINT CATALOG RESOURCES

Metropolitan Museum Bookshop
5tyh Avenue and 86th
New York City, NY 10022
(for a catalog)

National Gallery of
Art Publication Service
Washington, D.C. 20565
(for art print or slide catalog)

Curriculum Sequence Charts
Lilias Apland
9430 Vallarta Drive
Tucson, AZ 85749

Art in Action (series)
HBJ/Coronado Publications, 1986-87
1627 Woodland Avenue
Austin, TX 78741
(prints and texts)

Art Works (kit)
Holt, Rinehart, Winston, 1989
6277 Sea Harbor Drive
Orlando, FL 32821
(5 self-portraits, overheads, video, cassette, children's art postcards, time-line)

Shorewood-Fine Art Reproductions and Books, Inc.
27 Glen Road
Sandy Hook, CT 06482

Educational Dimensions Group
PO Box 126
Stamford, CT 06904
(video catalog)

SCULPTURE RESOURCES

Bonn, Hansi. *Making Simple Construction.* Watson-Guptill Pub., NY, 1972.
Cowley, David. *Working with Clay and Plaster.* Watson-Guptill Pub., 1973.
Jackson, Brenda. *Model Making in School.* BT Batsford, London, 1972.
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Mergeler, Karen. *Too Good to Eat.* Folk Art Pub., CA, 1972.
Reed, Carl, and Burt Towne. *Sculpture from Found Objects.* Davis Pub., MA, 1974.

SUPPLY CATALOG RESOURCES

Dick Blick (art supplies)
PO Box 521
Henderson, NV 89015
Fac #702-451-8196

Caxton Printers
312 Main Street
Caldwell, ID 83605

Sax Arts & Crafts
2405 South Calhoun Road
PO Box 51710
New Berlin, WI 53152

R. B. Walter
1185 Corporate Drive West
Artlington, TX 76005
(1-800-447-8787)

TEXTILES RESOURCES

Alexander, Marthann. *Weaving on Cardboard.* Taplinger Publishing, NY, 1972.
Bernstein, Marion. *Off-Loom Weaving.* Sterling Publishing Company, NY, 1971.
Dendel, Esther Warner. *Basic Book of Fingerweaving.* Simon & Schuster, NY, 1974.
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Griffin, Heather. *Introduction to Batik.* Northlight Books, Cincinnati, OH, 1990.
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Tacker, Sylvia and Harold Tacker. *Band Weaving: The Techniques, Looms, and Uses for Woven Bands.* Van Nostrand Reinhold Company, NY, 1974.
Wilson Jean. *Weaving is Creative, Weaving is Fun, Pile Weaves.* Van Nostrand Reinhold Company, NY, 1970, 1972, 1974.

VIDEO CATALOG RESOURCES

National Gallery of Art
Department of Extension Programs
Washington, D.C. 20565
(Free catalog of videos, films, and slides loaned free of charge. You pay just the return postage postage.)

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